

May 2020

South Kensington Station - Around Station Development Heritage Statement

Prepared by Alan Baxter



South Kensington Underground Station Around Station Development Heritage Statement Prepared for Native Land & TfL May 2020

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Executive Summary

This Heritage Statement has been written by Alan Baxter on behalf of Transport for London (TfL) and Native Land, to support a scheme for mixed-use development around the cutting of the Grade II listed, South Kensington Underground Station. The scheme has been designed by the architects Rogers Stirk Harbour + Partners, supported by Weston Williamson Architects and the conservation architects Julian Harrap Architects. Alan Baxter have been involved in the development of the scheme, and with the inception of the development concept at South Kensington, since the outset of the project.

The proposal site includes development to the north, south, east and west of the station as well as refurbishment of the listed shopping arcade and ticket hall of the station and the connecting subway as follows:

- Redevelopment of the ‘bullnose’ shops to the west of the station with a three-storey plus, mixed-use commercial building.
- New residential and office development to the north side of Pelham Street along the southern edge of the station cutting (with some commercial use at ground floor level).
- New residential development along Thurloe Square (bridge) along the eastern edge of the station cutting.
- Redevelopment behind the retained façade of unlisted Nos. 20-34 Thurloe Street and refurbishment of the façade and including the provision of historic shopfronts.
- Provision of step-free access from sub-surface platform level to the listed ticket hall and provision of step-free access between the subway, ticket hall and street level.
- Creation of two shop units within the Grade II listed subway.
- Refurbishment of shop-fronts within the Grade II listed station arcade.

The proposed scheme is to be completed in a contemporary architectural style carefully designed to respond to and enhance the distinctive character of South Kensington and the surrounding Thurloe and Smith’s Charity Conservation Area. The development wraps around the station cutting and must respond to urban townscapes of subtly different character: the busy junction of Cromwell Place, linear and varying Pelham Street; residential Pelham Place and Thurloe Square and bustling Thurloe Street leading up to South Kensington’s cultural quarter. Additionally, the new development has been designed ‘in the round’ with its ‘inner’ elevations facing the cutting and sub-surface platforms of the listed station.

To respond appropriately to these differing historic environments, the architects have reviewed the detailing, articulation and high quality of materials of historic buildings in the area and have and this has informed their designs. Together with the substantial refurbishments proposed for the listed station arcade, the contemporary scheme overall produces a development that is firmly rooted in a sense of place, will enhance the significance of the setting of the many adjacent listed buildings and enhance the quality and character of South Kensington’s rich historic environment.

1.0 Introduction

1.1 Purpose of this report

This report has been produced by Alan Baxter to support a planning application for redevelopment around the station and its cutting. The designs have been developed by Rogers Stirk Harbour + Partners, supported by Weston Williamson Architects and Julian Harrap Architects and progress an earlier Development Brief for the site established by TfL and the Royal Borough of Kensington and Chelsea (RBKC) in 2016.

The report sets out the history and development of South Kensington, and its station, as well as briefly detailing the history of the heritage assets in the immediate vicinity of the Underground Station. It then assesses the significance of the station, and surrounding buildings, and their contribution to the Thurloe Estate and Smith's Charity Conservation Area, before assessing the impacts of the scheme on that identified significance. This document should be read in conjunction with MOLA's Archaeological Assessment which deals with below-ground aracheology and The Tavenor's Consultancy's Townscape, Built Heritage and Visual Assessment which deals with the setting of heritage assets and the wider continuum of townscape character in the area.

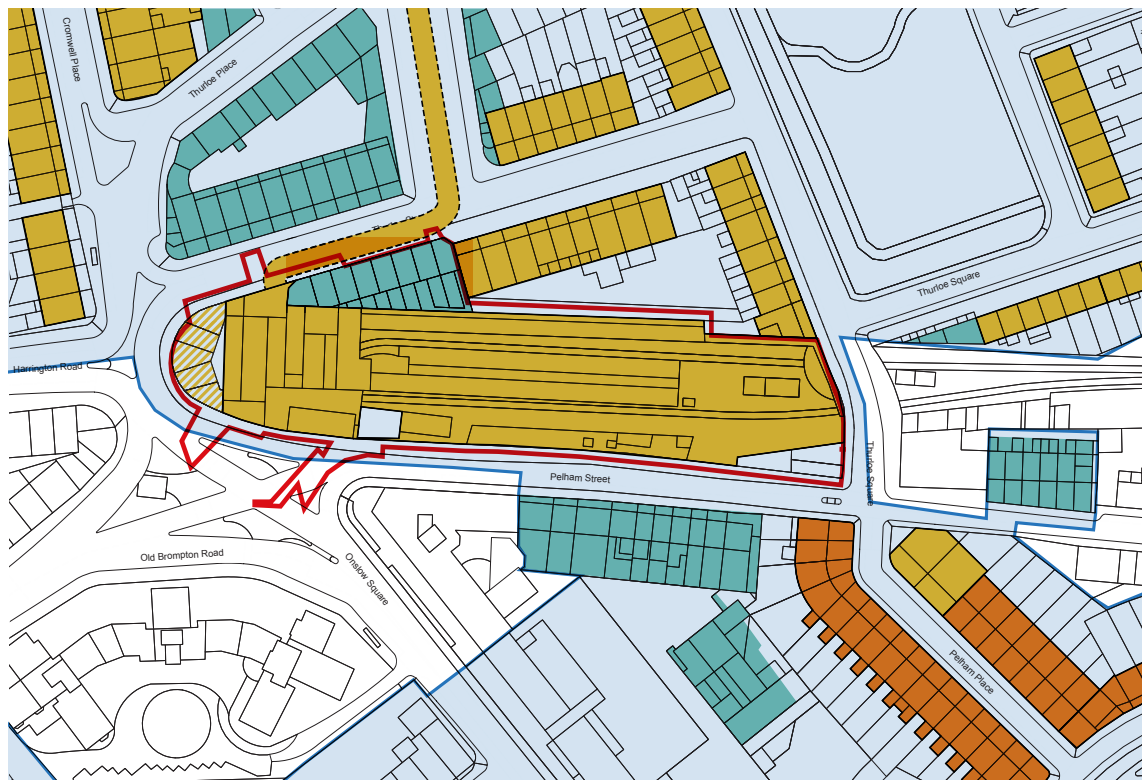
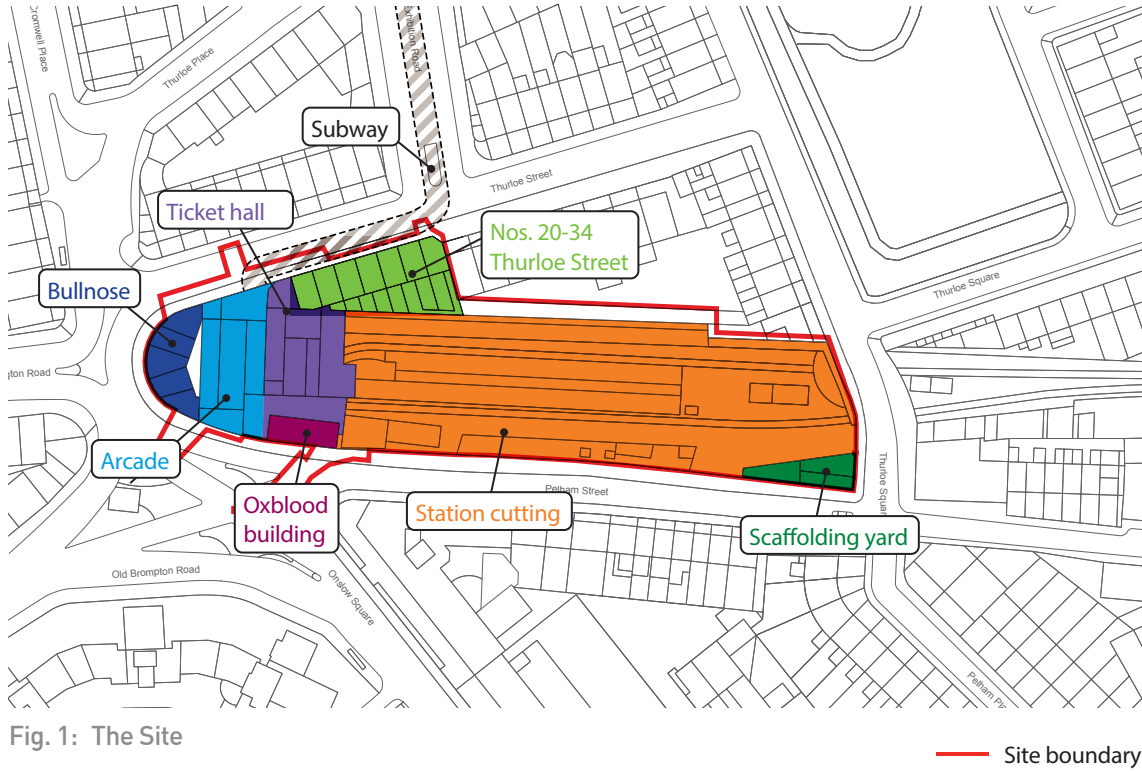
1.2 Site and designations

South Kensington Underground Station is located within the Royal Borough of Kensington and Chelsea (RBKC). The station building spans a railway cutting between Thurloe Street to the north and Pelham Street to the south, just to the east of a major multi-way junction where Cromwell Road meets Old Brompton Road and several smaller streets see Fig. 1 on page 3. The station is located within the Thurloe Estate and Smith's Charity Conservation Area.

The station building comprises several different elements of varying dates. It is accessed via an Edwardian shopping arcade at street level which opens onto Thurloe Street to the north and Pelham Street to the south and has a pair of staircases leading down to an intermediate level ticket hall. The Victorian sub-surface platforms are accessed via further stairs from this ticket hall as are the escalators to the deep-level platforms of the Piccadilly Line. A separately listed Victorian subway to the museums north of the station is also accessed via stairs from the ticket hall. The arcade and ticket hall were designed as a single building by the architect George Sherrin in 1907, replacing an earlier station built in 1868. Immediately adjacent to the Pelham Street entrance is a separate part of the station dating from 1906, finished in the distinctive oxblood red, terracotta cladding typical of the Underground stations of architect Leslie Green. This building now houses back-of-house station accommodation, services and air vents for the Piccadilly Line. The entire station, including the arcade, Leslie Green's building and the sub-surface structures within the station cutting, is listed at Grade II.

Immediately to the west of the station building is a semi-circular range of single-storey shops fronting Cromwell Place known as the 'Bullnose'. These shops were built in the decade between 1906 – 16 and, whilst not part of the listed station, RBKC have determined that the shops, are curtilage listed by virtue of the fact that the end shops physically attach to the western wall of the arcade and have a long association with the station.

The Site includes Nos. 20-34 Thurloe Street, an unlisted, wedge-shaped building adjacent to the Thurloe Street entrance to the arcade. This is a four-storey, yellow stock brick building dating from 1881. It includes shop units at ground and basement levels with flats above. At the western, or 'thinner' end of the building, next to the station, the commercial units extend up into the first floor of the building.



1.3 Additional designations

In addition to the historic designations covering the site, and the area immediately surrounding the station includes the following statutorily listed buildings:

- South Kensington Subway – Grade II listed
- Nos. 2 –18 Thurloe Street – Grade II listed
- Nos.15 –18 Cromwell Place – Grade II listed
- All houses on Thurloe Square – All Grade II listed (excepting the unlisted No:5 Thurloe Square, a.k.a. 'The Thin House')
- Nos. 16 –18 Pelham Place – Grade II listed
- Nos. 1 –29 & Nos. 2 –14 Pelham Place – Grade II* listed

To the north of South Kensington Station is the intellectual and cultural quarter, informally known as 'Albertopolis'. This area supports a high concentration of internationally important cultural institutions and Grade I listed buildings such as the Natural History Museum, the Victoria & Albert Museum and the Royal Albert Hall to name but a few. South Kensington Underground Station is the primary station serving this unique complex of institutions, linked directly to many of them via the listed subway.

Those non-designated heritage assets iclose to the site, identified as making a positive contribution to the conservation area are shown in Fig. 2.

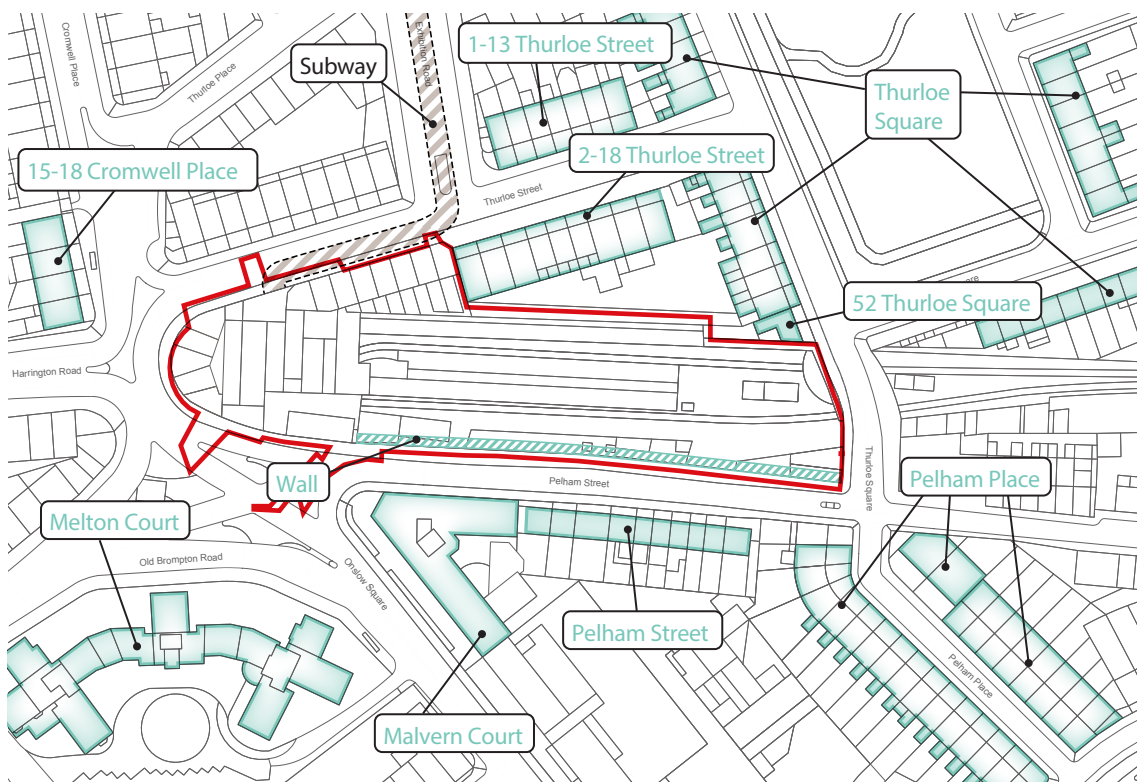


Fig. 3: Surrounding historic buildings

— Site boundary

1.4 Methodology, sources and limitations.

The appendices of this report contain the station's entry on the National Heritage List and the Greater London Historic Environment Record (HER) search results map. The information in this report is based on research at RBKC's Local Studies and Archives, various TfL Archives, the London Transport Museum and the London Metropolitan Archive, review of secondary sources and numerous site visits that the authors have undertaken between 2016 – 2020.

It is the nature of existing buildings that details of their construction and development may be hidden or may not be apparent from a visual inspection. The conclusions and any advice contained in our reports – particularly relating to the dating and nature of the fabric – are based on our research, and on observations and interpretations of what was visible at the time of our site visits. Further research, investigations or opening up works may reveal new information which may require such conclusions and advice to be revised.

For those buildings outside of the application site, any description or assessment of significance relates only to externally-viewed features and their contribution to the Thurloe and Smith's Charity Conservation Area.

1.5 Street names

Many of the streets surrounding South Kensington Underground Station have undergone name changes since they were first developed in the mid-nineteenth century including the following:

Existing	Previous
Thurloe Street	Alfred Place West
Thurloe Square (bridge)	Pelham Place North
Thurloe Place	Thurloe Place West
Pelham Street	Pelham Road

Where streets are referenced in the report by their original name, the current name is provided in brackets.

1.6 Recent approvals

1.6.1 The approved scheme [RBKC ref: PA/17/06372]

In January 2018, RBKC approved proposals (planning application ref: PA/17/06372) to extend the 1907 station ticket hall. This proposal sought to bring the abandoned northern platform back into passenger use, ultimately to increase capacity on the District and Circle Lines ahead of planned renovations to the Piccadilly Line and to provide the first stage in step-free access from the platforms to the ticket hall floor level.

These proposals included renovation, reorganisation and extension of the listed ticket hall. A proposed contemporary platform canopy added a twenty-first century element into the sub-station platform level, sited to respect and reflect the rhythm of the adjacent Victorian revetment and sized to reflect the height and rhythm of the existing station around the station cutting.

The scheme allowed for the construction of lift-shafts between the sub-surface platforms and the newly extended ticket hall but did not bring forward the step-free access itself. This forms part of the current application now under consideration. To date, none of these works have been implemented.

2.0 Summary history of South Kensington

2.1 Introduction

This section serves to summarise the important dates in the development of the Site and the buildings in its immediate vicinity. For a comprehensive history of the development of South Kensington, including its Underground Station, please see Appendix A.

The Thurloe and Smith's Charity Conservation Area, centred around South Kensington Underground Station, has a distinctive character of fine Regency terraces set around carefully laid out squares and gardens, interspersed with bustling centres of activity. The street pattern directly reflects South Kensington's primary phases of development:

- A framework of winding, medieval routes providing today's major thoroughfares
- The planned geometries of nineteenth-century squares, crescents and polite street frontages filling the spaces between the older routes.
- Linear roads and rail that broke through the earlier street patterns in the late nineteenth century.

2.2 Early South Kensington

The open fields and market gardens of South Kensington were extensively developed in the early to mid-nineteenth century. Land-owners developed their estates with housing, built by speculative developers to designs by an estate architect. One significant landowner was the Thurloe and Smith's Charity Estate which owned much of the land around today's South Kensington Underground Station. The Estate Architect was a man named George Basevi, who also acted as the Estate Architect for the neighbouring Alexander Estate. He, and the builder John Bonin, were together responsible for the design of many of the terraces that contribute to South Kensington's distinctive character today including Thurloe Square, Thurloe Street, Pelham Place and some of the surviving houses on Pelham Street. Today, most of Basevi's terraces are listed in recognition of their fine architectural quality. Pelham Place, and the adjoining Pelham Crescent to the south, are particularly fine examples set around a designed crescent, garden in a purposefully laid out street setting and are listed at Grade II*.

After the success of the Great Exhibition held in nearby Hyde Park in 1851, the commissioners of the exhibition, enthusiastically led by Prince Albert, purchased a large area of land to the north of South Kensington. Reflecting Prince Albert's driving vision for an area of cultural, educational and technological innovation, the area became irreverently known as 'Albertopolis' and formed the foundation of today's rich cultural quarter containing the Victoria & Albert Museum, the Natural History Museum, the Royal Albert Hall and Imperial College to name but a few. The proximity of the cultural quarter raised the status of newly developing South Kensington to its immediate south, which soon became an attractive neighbourhood for residents of the higher echelons of society and spurred the intensification of development. By the 1860s, the former fields of South Kensington were fully developed.

2.3 The Railway

In 1868, the next dramatic change in South Kensington's character arrived in the form of the railway. A pair of collaborating railway operators: the Metropolitan Railway and Metropolitan District Railway, constructed an extension to the innovative 'underground' railway already completed between Paddington and Farringdon in 1863. The influential commissioners of the 1851 Exhibition's new estate wanted a station close to their site but were not prepared to release land to accommodate it. Instead, a new station was built to the south of their land in the location of the present-day South Kensington Underground Station which acted as a joint terminus for the two railways, with the Metropolitan Railway originally operating to the west and the Metropolitan District Railway operating trains east toward the City. A handsome Italianate building was completed across the railway cutting in yellow-stock brick with a glazed canopy over the sub-surface platforms built between arched revetments. It would survive unchanged only for three years before the cutting was widened to the south beneath Pelham Street and a second glazed canopy constructed as the two railway operators switched to running through trains in competition with each other. Land leftover from construction of the railway was developed over the next two decades with individual infill buildings such as Nos. 20-34 Thurloe Street and Nos. 5 and 52 Thurloe Square.

But for the construction of a passenger subway in 1885, connecting the station to the cultural institutions to the north, the station remained relatively unchanged until the early twentieth century.

2.4 The Twentieth-Century

In the first years of the twentieth-century, London's railways were revolutionised by electrification and the construction of electrified, deep-level tunnels. One such deep-level line was the Great Northern, Piccadilly and Brompton Railway (today's Piccadilly Line) for which a series of striking and instantly recognisable oxblood-red station buildings were designed by the architect Leslie Green. A characteristic oxblood station was erected at South Kensington in 1906 housing innovative passenger lifts to the new deep-level line. The existing Metropolitan District Railway was electrified at the same time and to reflect the modernity of the newly electrified line, the Victorian station at South Kensington was completely rebuilt. But for the western wall, the station building was removed down to the foundations along with the glazed trainshed roofs. A split-level station, comprising a shopping arcade at ground-floor level and a lower-level ticket hall, was designed by the architect George Sherrin, connecting with the little used passenger subway to the north. Sherrin also replaced the glazed trainsheds with individual platform canopies and gave both the arcade and the ticket hall glazed rooflights to promote natural light into the station. The new station building opened in 1907, connecting internally to the adjacent oxblood building to allow passengers to interchange between the different lines.

The area to the immediate west of the station, known as the Bullnose due to its curved shape, was developed with shops in the decade after the new station's construction as were shops along the station cutting fronting Pelham Street.

In 1933, the London Passenger Transport Board, forerunner of TfL, amalgamated most of London's various operators. South Kensington Underground Station was run by a single owner-operator for the first time in its history. Various piecemeal changes were made to the station in the twentieth century including enlargement of the ticket hall; reduction of operational platforms to a single central island platform and the provision of a single access stair, alterations to the arcade shops and the installation of escalators down to the Piccadilly Line in the 1970s. The latter prompted the demolition of the shops along Pelham Street in advance of their redevelopment with a proposed hotel scheme. This was never constructed however, leaving only the stark wall along Pelham Street that survives today.

Fig. 4 on page 9 shows the development of the station between 1868 – 2020 including the changes to the platform operation

Fig. 5 on page 10 shows the age of the buildings that survive today around South Kensington Underground Station as well as the age of the individual elements of the station itself.

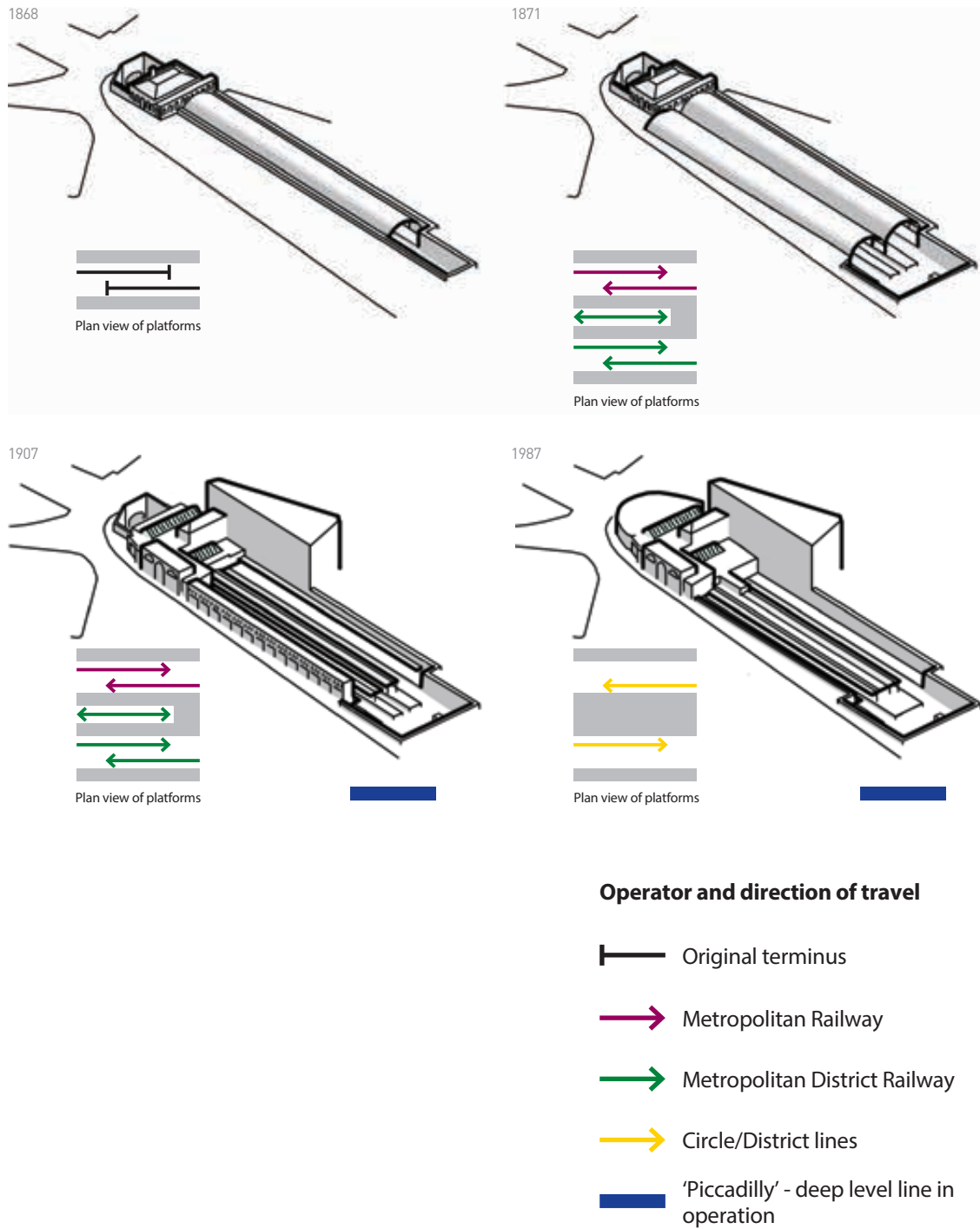
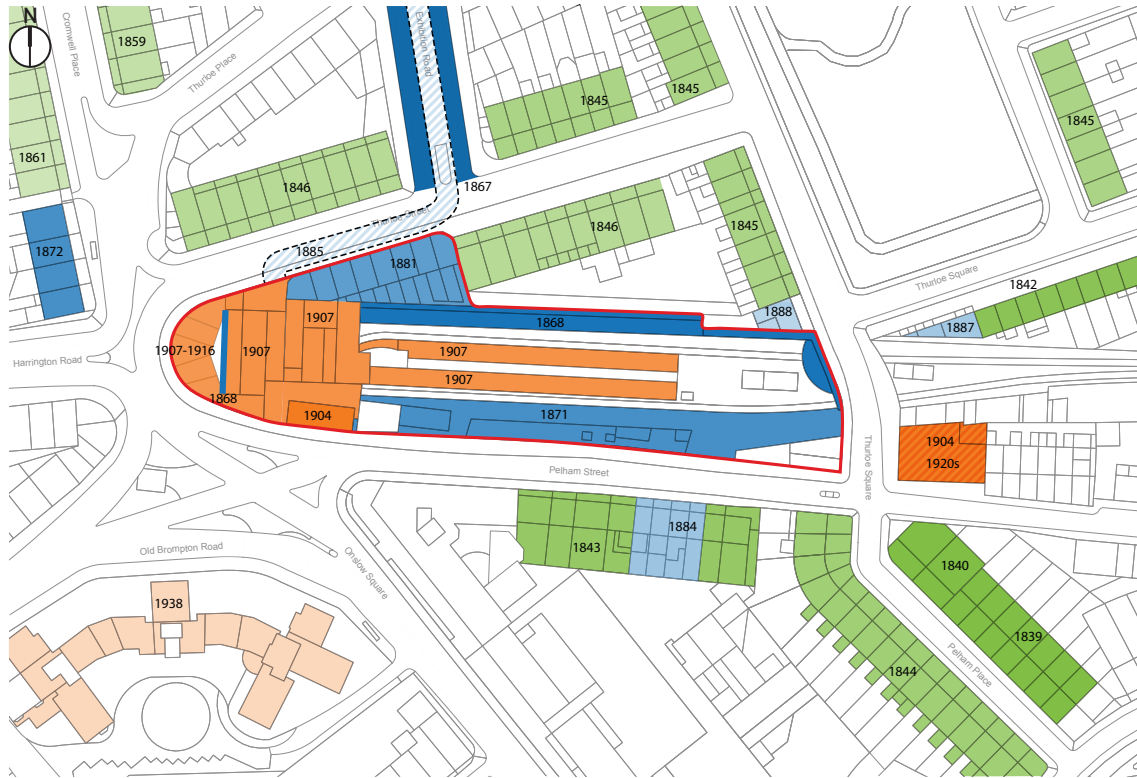


Fig. 4: The development of South Kensington Underground Station including the direction of travel of trains through the station.



Victorian pre-railway era

- 1839
- 1842
- 1843
- 1844
- 1845
- 1846
- 1859
- 1861

Victorian railway era

- 1867
- 1868
- 1870
- 1871
- 1881
- 1884
- 1885
- 1887
- 1888

20th Century

- 1904
- 1907
- 1916
- 1920
- 1930s

Fig. 5: Age of buildings

3.0 The station context

3.1 The subway

The subway was built in 1885 by the Metropolitan District Railway to link South Kensington Underground Station to the cultural institutions to north. Originally operated on a paid-for-basis, the subway linked up with a collonaded walk within the Royal Horticultural Gardens, together providing a dry, sheltered route from the station to the gardens and the Royal Albert Hall beyond. Built just a year before the gardens closed in financial failure, the subway became disused and relatively forgotten until the station was remodelled in 1906-7 and the subway was opened free to the public. With the collonaded walkway long demolished, the subway then, as now, ended somewhat abruptly beneath the former Geological Museum, now amalgamated into the Natural History Museum.

In the creation of the tunnel, the railway engineers used tried-and-tested construction techniques that were effective, but not innovative in terms of concept or design. Materials were hard-wearing and pragmatic, chosen to facilitate the mass movement of people rather than designed specifically to be beautiful, although there are pleasant touches of aesthetic design thinking in the pattern of brickwork, decorative ironwork and rooflights

Some later connections have been built into the subway and a section was rebuilt following bomb damage in the Second World War but it remains an appreciably Victorian construction linking South Kensington Underground Station with the cultural institutions to the north. The connections and additional staircases alleviate some of the oppressiveness of the subway, which although well used, suffers from being a lengthy, linear and generally unrelieved enclosed space which could likely mutually benefit from greater integration with the world-class cultural institutions above it. As an example, the refurbished opening directly into the V&A Museum is well used and provides a point of interest within the subway.

The subway is a Grade II listed structure.



Fig. 6: The subway

3.2 North of the station

3.2.1 Nos. 20-34 Thurloe Street

The building is not listed - indeed it was rejected for listing by Historic England in May 2020. Nor is it formally designated as a locally listed building but is identified as a positive contributor in the conservation area and should be considered as an undesignated heritage asset.

The four-storey building was built in 1881 and is constructed of a brown brick with Stucco dressings, channelled at first floor and moulded above. The windows are arranged in triple sets but for the end pairs, each set with a stucco window surround of moulded pediments, architraves and decorated pilasters. Corbels support central pediments that become successively simpler as the building increases in height. The triangular pediments of the first floor, decorated with moulded faces and foliage, change to segmental (semi-circular) pediments with the same decorative mouldings at second-floor whilst at third floor, the architraves of the windows are simple projecting cornices above the central window.

Each bay of the building contains a shop unit and an entrance to the flats above with the residential entrances having curved glazed panels above. Two shopfronts retain historic detailing with curved glazing and recessed entrances although the shops are predominantly modern in their appearance and materials with plastic fascias and plate glass shopfronts.

Internally, some good quality features remain within the stairwells and in some of the first floor, street facing rooms which were finished to a higher order than the rooms at the rear of the building adjacent to the railway. Some architectural moulding survives in these first-floor rooms with well-proportioned doors and windows. Towards the rear of the building, and in upper storeys, the modest means of the intended occupants is evident in the small size of the rooms and plainness of the finishes. At the rear, rooms overlook deeply indented lightwells, open at the rear. These side-facing windows were likely positioned to avoid windows opening directly onto the dirty air of the steam railway beneath the rear elevation.

By virtue of the low height of the station and bullnose shops and the lack of replacement development on Pelham Street, the massively built, indented rear elevation is prominently visible from the south of the station.



Fig. 7: Nos. 20-34 Thurloe Street

3.2.2 The terraces of Thurloe Street

Nos. 1-13 Thurloe Street

These three-storey houses, with an additional attic level and basement, were designed by the architect George Basevi and built by builders John Gooch and Thomas Holmes in 1846. The fully stuccoed frontages, which are channelled at ground floor level, are set back from the street to provide small gardens and share a continuous wrought iron balcony at first floor level. Unusually, the windows, which survive uniformly across the terrace, vary at each level. At ground floor level the houses have single segmental (arched), sash windows with a segmental architrave. First floor windows have a French style casement with an eared, moulded architrave. Third floor windows have simple, recessed sash windows set above a simple projecting band. A dentilled cornice survives intact across the entire terrace.

The end house, No.1, projects forward as a pavilion and likely matched a similar end of terrace house demolished when Exhibition Road was extended southward in 1867. At ground floor level this house has an oriel rather than an arched window and moulded window surrounds at third floor level. These were the last buildings to be built in the architect George Basevi's lifetime and are now Grade II listed.



Fig. 8: Nos. 1-13 Thurloe Street

Nos. 2-18 Thurloe Street

Built in 1846 by the builder HW Aitkinson to designs by George Basevi, these houses were originally one of two terraces built along the southern side of today's Thurloe Street with mews properties behind (Alfred Place Mews). The western terrace, the mews and much of the rear gardens of the surviving terrace were lost in the construction of the railway. The entrance to the mews survives as a remnant alleyway between No. 18 Thurloe Street and the restaurant at No. 20 Thurloe Street.

The terrace was originally two-storey with only the projecting three properties (Nos. 8-12) having three storeys. All of the properties have subsequently been extended to three floors with a replica oval balustrade to match the central projection. In design, the houses are variations of the terrace opposite with the arched windows replaced with quadripartite windows with projecting cornices that rest on moulded corbels with wrought iron balustrade around. The recessed, originally two-storey properties, have plain stucco and with first floor windows rather than French casements.

The terrace is Grade II listed.



Fig. 9: Nos. 2-18 Thurloe Street

Nos. 25-39 Thurloe Street

George Basevi died in 1845 with Nos. 25-43 the first houses to be designed by his successor John Blore. Although also completed in 1846, Blore's terrace is appreciably different Basevi's terraces further east on the same road.

Four storeys in height with half having visible basements, they are larger than Basevi's houses, stuccoed at (upper) ground level only with brown brick above. The terrace has a projecting central element with the centremost house the most richly decorated with large single windows, flanked by narrow windows in a single surround all the way up the front elevation. The first floor has a triangular pediment with a cornice to the second floor and no surrounds to the uppermost floor above the dentilled cornice of the terrace. The remaining houses have a more usual double window at upper storey levels, either set in window surrounds with corniced window headers or eared architraves, depending on their position within the terrace. Wrought iron railings between stuccoed pillars delineate small garden areas with steps leading to porches resting on ionic pillars.

The terrace is not listed but is identified as making a positive contribution to the Thurloe and Smith's Charity Conservation Area within the Conservation Area Appraisal (RBKC, 2016).



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Fig. 10: Nos. 25-39 Thurloe Street

3.3 West of the station

3.3.1 The Bullnose

The 'Bullnose' shops were built between 1906 –16 and have been substantially altered and very little of the original shopfronts and internal fittings survive. Their rounded façade provides a recognisable and distinctive frontage onto Cromwell Place, although the narrowness of the pavement, pedestrian barriers and street furniture makes this difficult to appreciate. The massive steel beams overlaid by Sherrin across the tracks survive within the basements of the shops, in places boxed in, exposed in others.



Fig. 11: The Bullnose

3.3.2 Nos. 15-18 Cromwell Place

The Metropolitan Railway bought and demolished the southernmost houses on Cromwell Place to construct the underground tunnels to today's Gloucester Road Station (then Brompton Road Station). The land was soon sold and four houses were built in 1871 to replace those that had been lost, retaining an entrance between the new and old terraces for rear mews access. These stuccoed buildings are four storeys with basements and match the design of the earlier terraces to the north on Cromwell Place which had been completed in 1861. They have three windows across the frontages with each having single, central pediments and shared cornices above the window architrave. The dentilled cornice runs above the third storey giving the buildings an impression of increased verticality and height such that the buildings dominate the wide junction on which they stand despite being the same height as the contemporary terraces on Thurloe Street. The buildings are Grade II listed.



Fig. 12: Nos 15-18 Cromwell Place

3.4 South of the station

3.4.1 Melton Court

Directly opposite the southern entrance to the station is the somewhat monolithic Melton Court, built in 1938 to designs by Trehearne and Norman, Preston & Partners. This plain, brown brick building is nicely detailed with Streamline Moderne stone features and curved balustrades at its uppermost levels but these are little appreciated at ground floor level where a row of shops face towards the station. Melton Court was built on the site of the demolished houses of Onslow Crescent, the crescent-shaped gardens of which were intended to support a second, related block. The gardens were demolished but the construction of the second block was halted by the outbreak of the Second World War. The vacant space instead evolved as the complicated six-way junction. Some of this has subsequently been paved over producing a large paved area south of the station entrance as well as an urban design and placemaking improvement)although this remains something of a leftover space in terms of its contribution to townscape.

3.4.2 Malvern Court

This unremarkable eight-storey Neo-Georgian block of flats was designed by HF Murrell and RM Piggott. It presents a solid and monumental façade onto Pelham Street and Onslow Square. Two stone oriel windows rise from the third to sixth storeys with the seventh floor above a stone cornice and the eight-floor built into a tiled, mansard roof.

3.4.3 Nos. 4-24 Pelham Street

These three to four storey Victorian houses are attractive but of lesser architectural interest than those that survive in more formal designed settings elsewhere in South Kensington. The insertion of four, four-storey red brick houses centrally into an otherwise uniform, Stucco-rendered row of Regency houses must have been startling when they were built in 1884 and results in a varied streetscape along the southern edge of Pelham Street today.

With these changes as well as the earlier insertion of the late Victorian red-brick terrace, the rebuilding of some of the two to three storey houses and the development of Melton Court, little remains of an appreciable Basevi-designed streetscape. Pelham Street has undergone considerable change with the loss of a sense of a balanced street as a result. Pelham Street has none of the visual unity of the streets elsewhere within the Thurloe and Smith's Charity Estate.



Fig. 13: Nos. 4-24 Pelham Street

3.4.4 The wall on the north-side of Pelham Street

The somewhat fractured nature of Pelham Street is particularly exacerbated by the long, unbroken wall along the north side of the road constructed in the 1970s when the former shops along the road were demolished. Whilst the wall is curtilage listed as part of the boundary of the listed station, it forms a stark visual barrier that affects an appreciation of Pelham Street as an historic residential street. At the junction with Thurloe Square (bridge) the small triangle of available land is occupied by a scaffolder's yard.



Fig. 14: The wall on the north-side of Pelham Street

3.5 East of the station

3.5.1 No. 49 Pelham Street

The unusual building is formed of bands of stone and orange-red brickwork at ground-floor level with attractive Portland Stone door surrounds and bases for the oriel windows of the floors above. The 1907 ground floor, designed by the architect of the oxblood station building, Leslie Green, supports the later, upper floors, forming a dining hall for Underground workers, which were added in the 1930s by UERL architect Stanley Heaps.



Fig. 15: No. 49 Pelham Street

3.6 South-East of the station

3.6.1 Pelham Crescent and Pelham Place

Pelham Crescent

Built on land made available by the bankruptcy of a plant nursery, Pelham Crescent and Pelham Place saw George Basevi's first designs for the Smith's Charity Estate, some of his earliest work in the area and the first building work of James Bonnin to Basevi's designs. The western half of the crescent was completed by 1835, and as such are the only truly 'Georgian' houses to be built on the Smith's Charity Estate. The remaining part of the crescent was completed in the same style by 1838. Pelham Crescent exemplifies Basevi's Regency style and includes all of the features that Basevi would later employ elsewhere in South Kensington with fully stuccoed frontages, a shared wrought-iron balustrade at first floor level, a second-floor band course and a dentilled cornice with a balustraded parapet above. The ground floor levels are finished in channelled stucco with a single French Casement window opening onto a balconette. The porches have Egyptian inspired, Lotus headed square columns *in antis* (contiguous with the walls of the porch). The first floors have a pair of French Casement windows with a sash window above and an original attic storey with dormer windows.

The crescent is set around a semi-circular garden, the railings for which Basevi designed himself although they were removed in the Second World War and later replaced. The Crescent, and Pelham Place that led from it, were part of a purpose-designed townscape and for this reason they are listed at Grade II*, as well as the fact that they are amongst the finest and earliest of Basevi's houses in South Kensington.

Pelham Place

The eastern side of Pelham Place was completed by James Bonnin in 1839. The terrace has channelled Stucco at ground floor with French Casement windows opening to individual wrought iron balconies. A second-floor band course and a dentilled cornice with a balustraded parapet above are typical of Basevi. Unlike his later terraces, which typically have porches, the front doors have simple fanlights, with their decorative wrought iron surviving variously at different properties.

The pair of villas at the end (Nos. 16 and 18) were completed later in 1842. They were, along with the western side of Pelham Place, part of the ill-fated project works of Bonnin's sub-contractor James Jolley. Completed between 1840 and 1842 by Jolley's successor James Firby, the terraces mirror the eastern terrace but for the inclusion of a discreet pavilion in the centre at No. 15. Instead of the individual balustrades of the other houses, this central house has a continuous balustrade across its first-floor windows which have moulded window surrounds and a corniced window header.

The terraces of Pelham Place are Grade II* listed with the villas listed at Grade II.

3.7 North-East of the station

3.7.1 The terraces of Thurloe Square

Thurloe Square was laid out in 1840 with the houses built over the following six years. Plans by Basevi show them to be fully stuccoed but they were eventually finished with Stucco at ground floor level only. The houses share channelled stucco at ground floor level and have porches resting on Doric columns.

The terrace immediately north of the station cutting has segmental windows in contrast to the rectangular windows elsewhere within the square but shares common details in the casement windows at first floor level with sash windows in the two floors above. The uppermost storey is separated by a dentilled cornice and a continuous balustrade at first floor level projecting out over the porches. Below the cornice, all of the windows have stucco window surrounds. The attic storeys were originally built with a single pedimented dormer although many of these have been altered to include two dormer windows.

The end houses flanking Thurloe Street are pavilions with a later, extension to the northernmost pavilion, altering their original symmetry. It is not known whether the slight variations in the terrace reflect a design change by Basevi or whether are variations result from the various builders constructing the houses for the Alexander Estate. The only surviving drawings show the southern terrace to be fully stuccoed as is more usual for Basevi's designs but may represent an early draft.

There is a degree of variation in the terraces today with many windows having been replaced with later styles. All are Grade II listed.



Fig. 16: The western terrace of Thurloe Square with No. 52 Thurloe Square in the foreground

3.7.2 No. 52 Thurloe Square

Built as speculative development in 1888 rather than for a specific client, this is a respectable rather than spectacular house built over four storeys with a basement. Due to the relatively narrow site, the usual principles of the Queen Anne Revival style to express the internal form in the external arrangement of windows and decorative features was difficult to achieve. The house does have the characteristic asymmetry of the style, if only in the shaped dormers and the inclusion of an oriel window projecting at ground floor level from a banded red brick and yellow stone ground floor. Above ground floor level, the façade is red brick with yellow stone dressings before becoming yellow brick above with red stone dressings. A wide band of either rubbing brick or terracotta forms a frieze beneath the eaves, at a different height to the classical proportions of the adjoining terraces of Thurloe Square. A prominent arched porch projects to the pavement with a carved segmental pediment. The flank to the railway cutting is plain but a series of small windows that show the position of the staircase within the house.

The house is Grade II listed.



Fig. 17: No. 52 Thurloe Square

3.7.3 No. 5 Thurloe Square 'The Thin House'

This 1887 block has some historic interest though it's association with Kensington's community of artists and the rise of speculative 'artist's studios' to accommodate them at the lower end of the economic scale. The simple red brick exterior of the building makes no claim to architectural interest however with large studio windows and the building's extraordinary narrowness the only features of note. It may have been designed by architect CW Stephenson and was built by builder William Douglas. It was not designed for, and did not attract, artists of any high distinction.

No. 5 is the only unlisted building in Thurloe Square.



Fig. 18: No. 5 Thurloe Square 'The Thin House'

3.8 The Thurloe and Smith's Charity Conservation Area

The Thurloe and Smith's Charity Conservation Area evidences the evolution and maturation of late Georgian and Victorian speculative residential development for the upper and upper middle classes. It reflects the rapid expansion and urbanisation of London in the nineteenth century as the medieval market gardens surrounding the capital were laid out as polite streets for the burgeoning London 'society'. The size of the estate allowed for almost continuous development over a century from 1820 with housing styles and quality reflecting the changing fashions, societal influences and financial fluctuations of the century.

The railway bisected the area in the 1860s but apart from some infill sites around the station cutting, had far less an impact than in many areas of London as South Kensington was already substantially laid out at the time of its arrival. Nonetheless, the station cutting did result in demolitions which have left unresolved or markedly stark streetscapes in otherwise refined and well-proportioned terraced squares and streets.

Today, the area has a mixed character with the surviving, sought-after residential streets and squares positioned between cultural institutions and busy commercial thoroughfares.

4.0 Assessment of significance

4.1 Assessing significance

Assessing significance is the means by which the cultural importance of a place and its component parts is identified and compared, both absolutely and relatively. The purpose of this is not merely academic; it is essential to effective conservation and management because the identification of elements of high and lower significance, based on a thorough understanding of a site, enables owners and designers to develop proposals that safeguard, respect and where possible enhance the character and cultural values of the site. The assessment focuses on the site alone identifying areas where no change, or only minimal changes should be considered, as well as those where more intrusive changes might be acceptable and could enrich understanding and appreciation of significance.

Statutory designation is the legal mechanism by which significant historic places are identified in order to protect them. However, it is necessary to go beyond statutory designations in order to arrive at a more detailed and broader understanding of significance that considers more than matters archaeological and architectural-historical. This is achieved here by using the terminology and criteria from the National Planning Policy Framework NPPF (February, 2019). This document places the concept of significance at the heart of the planning process.

Annex 2 of the NPPF defines significance as:

The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

Historic England's (HE) Conservation Principles, Policies and Guidance (2008) includes a methodology for assessing significance by considering 'heritage values'. In this instance NPPF terms are used because their adoption simplifies the preparation and assessment of planning and listed building consent applications, but the equivalent HE heritage values are given in brackets for reference.

The following definitions are included in the online Planning Practice Guidance (para 006 of the Historic Environment Guidance) that accompanies the NPPF:

Architectural and Artistic Interest [‘aesthetic value’]: *These are the interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.*

Historic Interest [‘historical value’]: *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity [‘communal value’].*

The assessment of significance is usually an amalgam of these different interests, and the balance between them will vary from one case to the next. What is important is to demonstrate that all these interests have been considered. This is achieved by assessing the significance of the whole site relative to comparable places, and the relative significance of its component parts.

High significance	Original features that contribute to the historical and architectural interest of the heritage asset; or non-original features which are of sufficiently high quality that they maintain a high degree of architectural or historic interest.
Moderate significance	Original features that contribute to the historical and architectural interest of the heritage asset, but which are not in themselves (or as a group) of particular importance; or non-original features which contribute to maintaining the overall architectural or historic interest of the asset.
Limited significance	Features, original or later, which make a minor contribution to the historic and architectural interest of the asset.
Negligible or no significance	Features of little or no heritage interest, which do not contribute positively to the historic and architectural interest of the asset but neither do they detract from its significance. This can include original fabric where this is of minimal special interest and is located in an area that has undergone notable change.
Detracts from significance	Features that obscure or detract from the significance of the heritage asset.

4.2 Summary Statement of Significance

4.2.1 Introduction

This section reviews the significance of the buildings within the site: the station, the subway and Nos. 20-34 Thurloe Street. For the remaining buildings, a brief review of their significance is given, as far as they contribute to the townscape in the immediate area. For a fuller discussion on this topic, the Townscape and Visual Impact Assessment by Robert Tavernor, submitted with this application, provides a detailed assessment on the contribution of these buildings to the historic townscape.

The Grade II listed station (including the arcade, ticket hall and sub-surface platforms and structures) and separately listed subway are complex structures that have undergone significant change and rebuilding. An understanding of the relative significance of the different elements of these complex structures has informed design decisions at South Kensington, guiding the location and extent of interventions into historic fabric. The following diagrams demonstrate this relative significance. For the station, the deep-level Piccadilly Line structures have been omitted as these are on no architectural or historical significance and are unaffected by the scheme.

As set out by Historic England in their May 2020 Rejection of the listing request, the limited significance of 20-34 Thurloe Street is principally embodied in the appearance of the building and its contribution to the Thurloe and Smith's Charity Conservation Area. As such, a detailed diagram showing significance has not been produced.

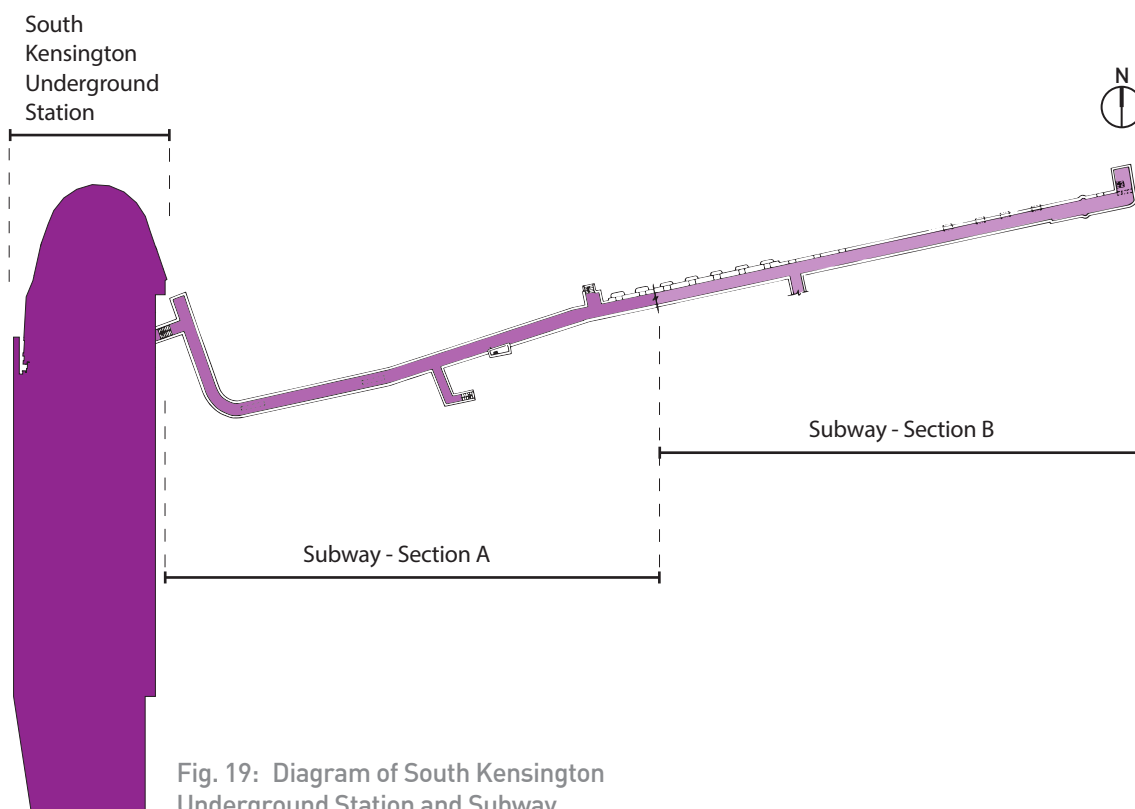


Fig. 19: Diagram of South Kensington Underground Station and Subway

- High significance
- Moderate significance
- Limited significance
- Negligible or no significance
- Detracts from significance

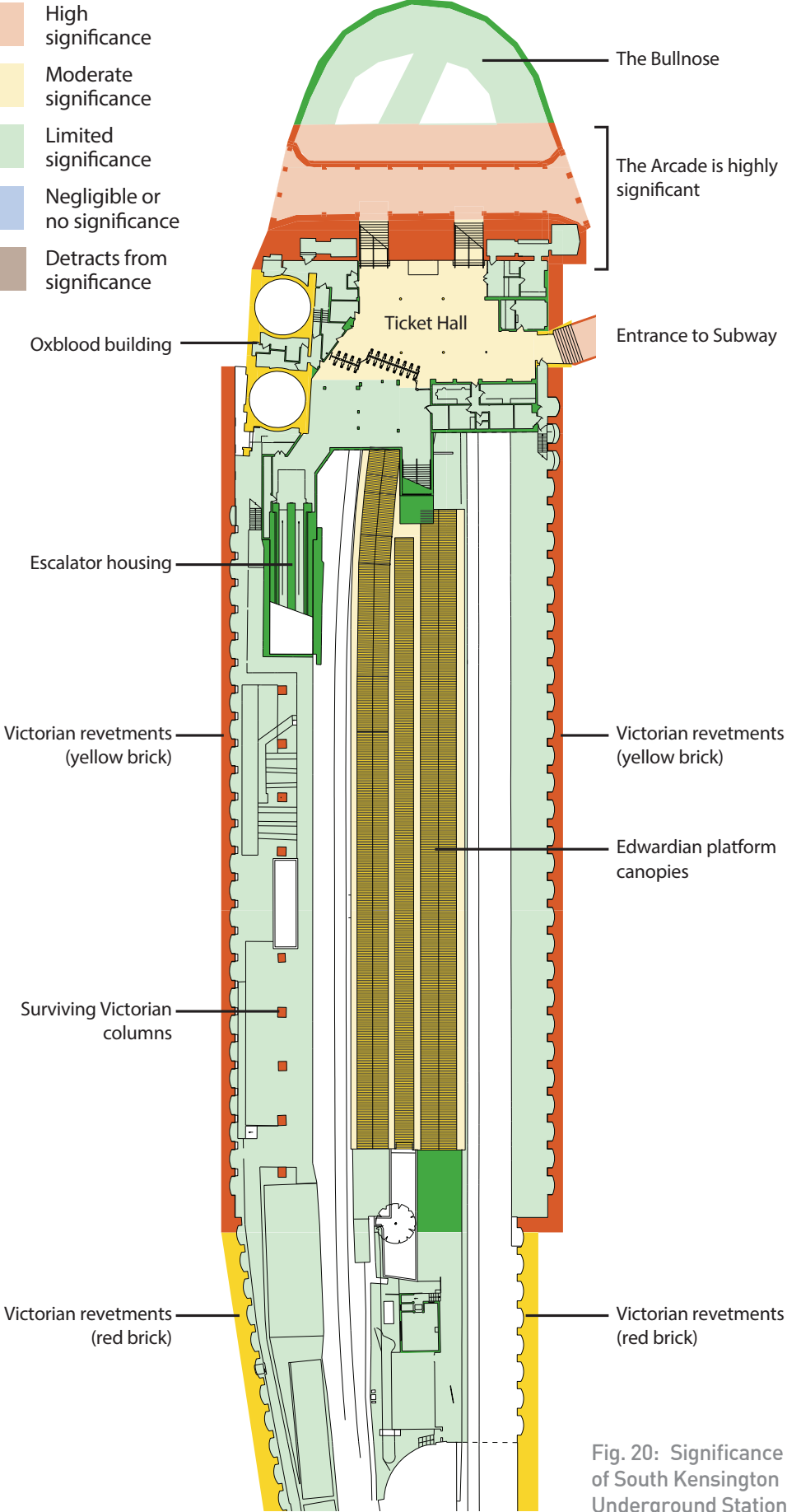


Fig. 20: Significance of South Kensington Underground Station

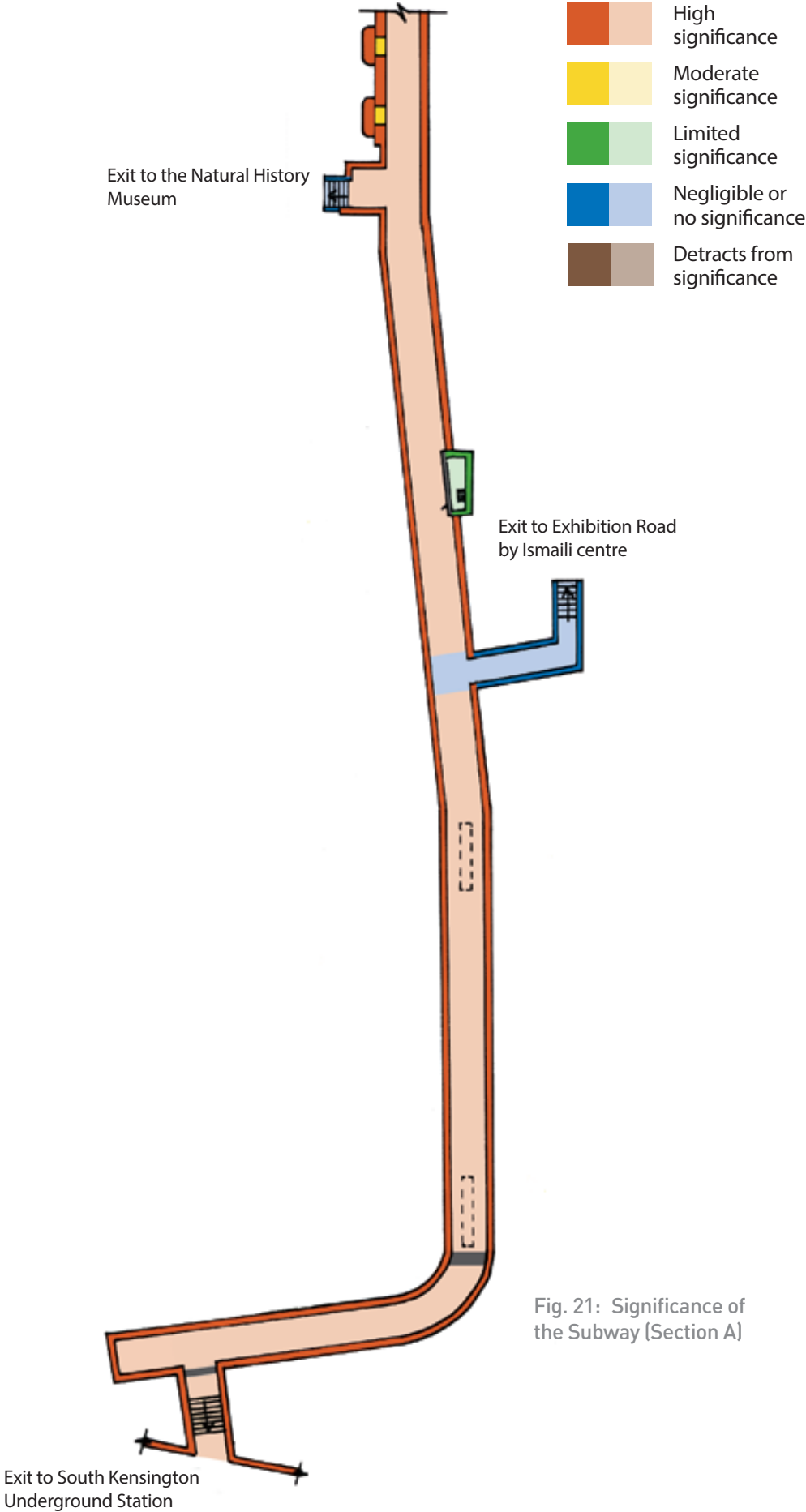
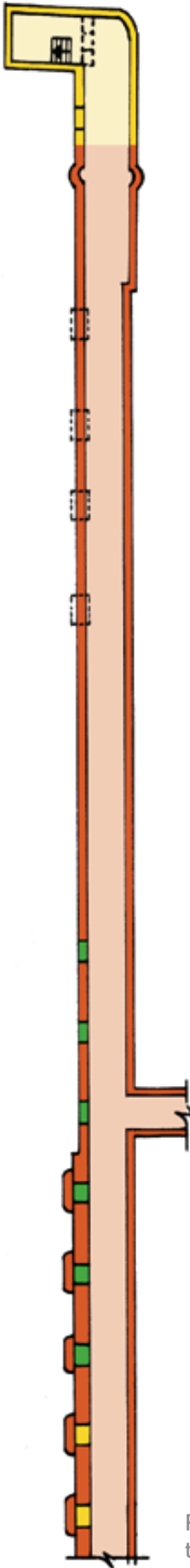


Fig. 21: Significance of the Subway (Section A)



Exit to
Science
Museum



- High significance
- Moderate significance
- Limited significance
- Negligible or no significance
- Detracts from significance

Subway to the
V&A Museum

Fig. 22: Significance of the Subway (Section B)

4.2.2 The station

The listed station is at the heart of the proposed development. To appropriately respond to its significance, the designing architects have carefully reviewed how the differing elements of the station embody and reflect that significance as set out in Fig. 20 on page 29. The areas of historical and architectural significance have been identified as follows:

The following elements are considered to be **highly significant**:

- The George Sherrin-designed arcade including rooflight, shopfronts and materials and wrought iron screens (not the shops within the bullnose).
- The John Fowler-designed, yellow-stock brick revetments along the sub-surface railway (both 1868 and 1871 in origin).
- The surviving 1871 cast iron columns and wrought iron beams linking them to the southern revetment.

The following elements, are considered to be **moderately significant**:

- The connection to the pedestrian subway linking the station to the museum district north of Cromwell Road is of historical and archaeological interest
- The George Sherrin-designed wooden platform canopies and surviving cast iron columns
- The 'bullnose' shape (not the shops themselves)
- The Leslie Green-designed station façade
- The ticket hall space for its architectural interest as part of a comprehensive station and retain arcade development
- The Victorian, red brick continuing brickwork.

The following elements are considered of **limited significance**:

- The sub-surface platforms possess modest historic and architectural interest
- The bullnose shops are architecturally of limited interest except for their overall shape
- The Piccadilly Line lift shafts and tunnels

4.2.3 The Subway

Historically important as embodying the link between the burgeoning Victorian railways and greater access for the wider public to cultural and intellectual institutions at Albertopolis, and more widely within society. The architectural interest of the subway is lesser but demonstrated through the retained, hard-wearing materials and an appreciation of its long, linear form and clearly expressed engineered structure.

The significance drawing of the subway is set out above.

4.2.4 Nos. 20-34 Thurloe Street

As noted by Historic England, the historic and architectural significance of this handsome but ultimately ordinary Victorian building lies primary in its facade and the contribution that this makes to the Thurloe and Smith's Charity Conservation Area. As the significance of the building relates to the external facade, this building does not have a significance drawing.

4.2.5 Other buildings and spaces.

The streets surrounding South Kensington Station are fortunate to support a great number of characterful historic buildings of high architectural quality. Many of the streets have an appreciable division however, between surviving historic buildings and somewhat fractured streetscapes: the sense of enclosure provided by the originally laid out residential streets interrupted by later development that did not respond to these carefully planned compositions of buildings and spaces. In many cases these later, unsympathetic developments are themselves historic: including the construction of the uncompromising railway, demolitions and later road changes that removed not just individual buildings but whole terraces and street frontages. Despite their age many of these historic changes remain uncomfortably noticeable as a result of the careful geometry of the originally planned streets, spaces and squares of South Kensington and the vacant spaces or infill developments that have subsequently resulted.

4.3 South Kensington Station

4.3.1 Yellow stock-brick revetments

The brick revetments were designed by Sir John Fowler, and are among the earliest underground railway structures in the world. The arched brick niches, cornice details and upper tier of brick openings add distinctive visual character to South Kensington Underground Station, with visually striking rhythm, massing and form. The stock bricks are of high quality, and their attractive yellow colour and detailing reflect the fact that these were the passenger-facing elements of the railway, associated with the platforms and glazed trainsheds. The cornice detail at the springing of the arches is particularly fine, as is the peculiar upper tier of arches that supported the original wrought-iron roof.

The yellow stock-brick revetments have both historic and architectural interest and are therefore **highly significant**.

However, the arches are currently infilled with temporary wooden boarding, which **detracts** from their significance. Similarly, plant, cabling and other interventions to the southern revetment **detract** from its significance.

4.3.2 Red-brick revetments

At the eastern end of the platforms, the yellow stock-brick revetments give way to red-brick revetments. These are also of high-quality brickwork, but with less detailing. They form the entrance to the eastern tunnel and occupy the transitional space between the platforms and the tunnel mouth. These have been subject to patches of *ad hoc* repairs. This section connects with a curved structure which dates from the 1871 enlargement of the station cutting and the Thurloe Square bridge. The red-brick revetments have architectural and historic interest but brickwork such as this is fairly common and well-preserved elsewhere on the underground network. They are therefore **moderately significant**.

4.3.3 Columns and ironwork

The Victorian columns and ironwork on the southernmost platform date from the widening of the station and construction of an additional trainshed in 1871. This is an important part of the history of the station, and of the history of the Metropolitan and Metropolitan District Railways and for this reason they have historical interest. The cast-iron columns are attractively detailed and have some architectural interest too. Overall, the columns and ironwork are **moderately significant**.

4.3.4 Platforms

The northern platform is the only platform not to have been enlarged or demolished, although the concrete surface is not original, and works were carried out in the 1960s and 1980s to provide foundations for the extended ticket office. The platform structure is part of the original infrastructure of the station and is of **limited significance**.

The wide, island platform includes the original Victorian bases of Platforms 2 and 3, but it has been much altered. The 1871 Metropolitan Railway reversing track was infilled in 1961, although the garden area serves as a reminder of its form and location. The central platform is of **limited significance**.

Late twentieth-century structures on the platforms, such as Portakabins, advertising structures and operational infrastructure, **detract from the significance** of the station.

4.3.5 Platform canopies

The platform canopies date from the electrification of the railway at the beginning of the twentieth century, and have historic interest. Their general form and the corbelled 'daggerboards' that form the valances are particularly characterful. The canopies have been subject to unsympathetic interventions over the past century, such as a toughened glass roof and the removal of original columns. However, the overall structure is an important part of the Edwardian remodelling of the station and has architectural interest. The canopies therefore have **moderate significance**.

4.3.6 Ticket hall

The ticket hall has undergone substantial alterations since it was created as part of the Edwardian remodelling of the station, and very little remains of the Victorian ticket hall it replaced.

However, the ticket hall is still accessed via two flights of steps from the shopping arcade, as originally designed, and the rectangular plan-form of the Edwardian ticket office is clearly discernible, linking the former entrance from Pelham Street to the entrance to the museums subway. It therefore retains some historic interest. The entrance from Pelham Street via Leslie Green's oxblood building was, however, closed in the late twentieth century.

The ticket hall is lit by the original Edwardian lantern, which has architectural interest. This is however, partially obscured by netting, which **detracts** from its significance. Overall, the ticket hall is of **moderate significance**. The present-day ticket machines, barriers, newspaper kiosk, cabling and other operational paraphernalia inhibit a clear reading of the original space of the ticket hall and **detract from its significance**.

4.3.7 Pelham Street facade

The station frontage onto Pelham Street is instantly recognisable as part of the Piccadilly Line. This distinctiveness was the intention of the UERL's architect Leslie Green, who designed similar station facades across the Piccadilly network, creating a strong corporate identity by using recognisable and consistent architectural features, proportions and materials. These included the striking ox blood-red, faience (glazed terracotta) tiles, semi-circular first-floor openings, and a moulded cornice. The façade has undergone alterations and refacing, not least the sealing of the large, arched window opening that occupied the centre of the building throughout much of its operational history. Restoration in the late twentieth-century which replaced many original tiles with similarly coloured tiles of lesser quality. Nonetheless, Green's Pelham Street façade has historic and architectural interest and reflects London's recognisable and unifying 'Underground' style and is of **moderate significance**.

4.3.8 Sherrin's arcade

The arcade is a good example of Edwardian retail design, and its historic and architectural interest lies primarily in its overall form. However, Units 1, 4, 6 and 13 retain their original bronze- or wooden-framed shopfronts, and have historic and architectural interest in their own right. The interior fittings of the shops appear to have been lost, but some may survive, obscured by later fabric.

The original lantern lights the arcade, supported on transverse arches with classical mouldings. Sherrin's wrought iron grilles at the entrances to the arcade are important decorative elements that highlight the arcade's integral connection with the Underground station. They have historic and architectural interest and make a considerable contribution to the significance of the station.

To the rear of the shops, on the western side of the arcade, is the surviving remnant of the Victorian station; a blind arcade executed in yellow-stock brickwork. This is in poor repair and blackened from over 150 years of exposure to the railway lines beneath. This wall is not visible from any publicly accessible location and contributes little to the experience of the station. It does possess some value, evidencing the design of John Fowler's Italianate 'Railway Architecture' and, in the context of the station, is **moderately significant**.

The arcade, its lantern, the surviving shopfronts, its connection to the ticket hall, and the wrought-iron grilles are **highly significant**.

The installation of unsympathetic plate glass shopfronts, projecting and illuminated signage, box fascias and the loss of downstands from the individual shopunits **detracts** from the significance of the listed arcade.

4.3.9 Deep-Level Platforms

The deep-level Piccadilly Line tunnels and platforms have historic interest as part of London's first deep-level underground network. However, very few original finishes survive; overall, the tunnels and platforms are of **limited significance**.

It is our understanding that the partially constructed deep-level District Line tunnels have been filled with concrete, for the most part with limited access retained for plant and servicing. These tunnels are assumed to have **no significance**.

4.4 The 'Bullnose' shops

The Edwardian 'Bullnose' shops have been substantially altered and very little of the original shopfronts and internal fittings survive. The buildings themselves are of low historic and architectural interest; however, the curved plan-form of the shops is of historic interest, as it outlines the shape of the pre-Victorian rural lane of Brompton and Victorian railway cutting as it disappeared beneath the junction of Alfred Place West (now Thurloe Street) and Pelham Road (now Pelham Street). Overall, the 'Bullnose' shops are of **limited significance**. Few internal fittings survive. Where these or sub-dividing walls remain, they are of no significance.

The proliferation of traffic management signs, markings, barriers and equipment on Cromwell Place results in urban realm around the Bullnose that **detracts from the setting** of the curtilage listed building.

4.5 The subway

The South Kensington pedestrian subway, listed separately to the station, is of **high significance** as a largely intact example of a Victorian pedestrian subway. It has historic interest as an important link to several major cultural institutions including the Royal Albert Hall, the V&A, the Natural History Museum and the Science Museum and played an important part in the development of South Kensington as a cultural destination. It demonstrates the role of the private sector during this period in helping to develop useful public services whilst increasing the Metropolitan District Railway's revenue by encouraging visitors to use the railway. It is part of the history of the development of South Kensington, forming part of the legacy of the Great Exhibition and Prince Albert's aspirations for improving Victorian culture and industry. It also has historic interest as it was designed by Sir John Wolfe Barry, a highly acclaimed engineer who was responsible for many other high-profile projects during this period including Tower Bridge.

The subway embodies the Victorian approach to providing public works and social improvement through access to culture for the masses as well as to the elite. It has moderate architectural interest as an unusually long pedestrian tunnel designed to link the railway with nearby cultural institutions. Its design is not especially novel and uses fairly standard construction techniques but it provides a good example of Victorian cut-and-cover construction technique. The materials used in its construction, including patented metallic concrete flooring, and electric lighting, demonstrate Victorian technical innovation and industrial development. The subway has cultural interest because it forms part of many visitors first impressions when visiting the South Kensington museums. A separate significance drawing is appended at Appendix A.

4.6 Nos. 20-34 Thurloe Street

As Historic England's Rejection of the recent listing application notes, this late Victorian building has some modest architectural interest, as a typical example of the Italianate style, common in London in this period. Two historic shopfronts survive, one appearing to be substantially intact but most have suffered unsympathetic alterations. The building makes an attractive contribution to the streetscape of Thurloe Street and, to a lesser degree, Exhibition Road.

Whilst some good quality handrails, balustrades and mouldings survive, the interiors on all floors appear to have been substantially altered and have limited historic or architectural interest and are of neutral significance.

Overall, therefore, the building is of **limited significance**, which lies primarily in its Italianate façade.

4.7 North of the station

These buildings have not been inspected internally. Any assessment of significance relates to their external appearance and contribution to the Thurloe and Smith's Charity Conservation Area and wider locality.

4.7.1 The terraces of Thurloe Street

Considered together, the three terraces of Thurloe Street (Grade II listed Nos. 1-13 Thurloe Street, Grade II listed Nos. 2-18 Thurloe Street and Nos. 25-39 Thurloe Street) have similar characteristics. Their interest lies in their uniform appearance, architectural detailing and their designed, formal relationship to the streetscene.

The two listed terraces display an architectural finesse in terms of detailing that is perhaps lacking from the terrace directly opposite the station although these houses also embody an early Victorian unity of design and designed-grandeur. All of the terraces were built prior to the full development of South Kensington as a cultural destination and so were intended for smart, desirable residential streets. Their scale and grandeur reflect the intention of the Estate owners and architects to develop an upper-class residential neighbourhood and were not designed to be compete with or complement larger scale buildings, commercial, cultural or transport related, that characterise the area today. As such, although grand in scale for domestic buildings, they are not the most prominent buildings in the locality today.

The appearance of the three terraces, listed and unlisted have **high significance in terms of their contribution to the street scene. The rear elevations are of lesser significance** in this regard. Where visible, **the side elevations are similarly of lesser significance**, visible only as a result of partial demolitions for road and rail improvements in the nineteenth century.

4.8 West of the station

4.8.1 Nos. 15-18 Cromwell Place

This Stucco-fronted terrace forms part of a wider townscape of grand frontages onto the main thoroughfare of Cromwell Place. Its appearance completes the earlier terraces to the north although the sense of uniformity within the street-scene has long been compromised by the variation in development along Cromwell Place, the break in development between this later terrace and the earlier ones to the north, the width of the street and the traffic volume within the street. The street does not have a domestic feel and as such, the terrace's height and volume feel of a different order and less intimate to the residential terraces of Thurloe Street. The terrace is appreciated as development in isolation, contributing to but not dominating, the busy junction to the west of the Bullnose. The external appearance of the terrace makes a **moderate contribution to the townscape at this meeting of roads** although the building may be of the highest significance in terms of individual architectural and historical interest, not assessed here.

4.9 South of the station

4.9.1 Melton and Malvern Courts

These early-twentieth century blocks have some attractive detailing but relative to similar developments of their age, have no particular or outstanding architectural interest. What interest they do possess relates to the survival of detailing and, for Melton Court, it's comprehensive and monolithic response to the busy junction adjacent to the station (which developed in its current form after it was completed).

The brick mass of Malvern Court, whilst tall and solid, has a relatively modest presence within the streetscene. These buildings are of **low significance in terms of townscape contribution**.

4.9.2 Pelham Street (Southside)

These buildings add some architectural variety to Pelham Street and have some significance as contributing to identifiable stages of the Victorian development of South Kensington. The houses have **moderate significance in the South Kensington townscape**.

The stark wall and the scaffolding yard **detract from the setting of the listed buildings** in the immediate vicinity, including the designed setting of Thurloe Square and Pelham Place/Crescent as well as the listed station itself.

4.10 East of the station

4.10.1 No. 49 Pelham Street.

This relatively unassuming service building has some limited significance for its historic interest as a Leslie Green substation, subsequently completed by another prolific UERL architect, Stanley Heaps. At ground floor level, the stone and brick banded building is of unusually high quality for a substation whilst above it is a fine, if unassuming neo-Georgian building. As a unique building, it adds some interest to the street scene, despite lacking any formal heritage designation and being of low significance.

4.11 South-East of the station

4.11.1 Pelham Crescent and Pelham Street

Unusually, Pelham Crescent and Pelham Street are listed, as much for their town planning merits as for their architecture. They are some of the earliest 'planned' streetscapes in London and have **high significance** in townscape terms as well as for the high quality, detailing and uniformity of the architecture. Views from around the crescent and towards Pelham Street are a particularly important designed streetscape. At present, the presence of the scaffolding yard on the corner of Pelham Street **detracts** from this designed environment.

Pelham Place and Crescent are significant not just for their architectural quality but for their combined historic importance as a designed and planned townscape. The junction between Pelham Place and Thurloe Street (bridge) is not the designed terminus of views along Pelham Place which was built decades before designs for this corner was laid out and developed. Development in the corner location was not intended to form part of the designed townscape at the time of laying out Pelham Place, but did form part of Basevi's long-term vision for development of the estate. Although not a designed view, this corner location terminates the sweep of Pelham Place when viewed from within this historic urban townscape and development in this location must be particularly sensitive to an appreciation from this viewpoint. The current scaffolding yard is a significantly detracting element to this Grade II listed townscape, with the openness of views over the yard failing to terminate and enclose this view successfully.

4.12 North-East of the station

4.12.1 Thurloe Square

The terraces of Thurloe Square, completed in various stages in the 1840s, are of **high significance** in townscape terms as early examples of Basevi's work in South Kensington and for their fine appearance and layout around the generous square.

The railway cutting removed the south-west corner of this otherwise similarly proportioned streetscape with later buildings (Nos. 52 and No. 5 Thurloe Square) altering the rhythm of the uniform terrace. Whilst of a different appearance and architectural rhythm to the majority of houses in the square, neither of these characterful buildings can be described as detracting from the overall townscape. Both contribute to the character of the conservation area with No. 52 Thurloe Square a particularly attractive, if somewhat out of context, Queen Anne Revival design. Both may be described as having **moderate townscape significance**.

The visible gap of the railway (and the scaffolding yard beyond) is read as an absence of development from Thurloe Square rather than a purposeful part of townscape design and arguably **detracts from the townscape quality** of the area.

5.0 Heritage Impact Assessment

5.1 Summary of proposals

Due to the complex and extensive nature of the proposals, each element of the scheme is described within the following section individually together with an assessment of heritage impact. An assessment of the historic environment has informed the design of each element of the scheme. Instead of imposing a single, unified design across the different buildings and streets that form the application site, the architects have instead considered each element as part of a differing historic contexts. These, shown coloured in Fig. 23 below, are subtly different and the massing, appearance and design of each proposed building and each elevation has been specifically designed to draw from, and contribute to, these different historic environments.

The significance and surviving fabric of South Kensington Underground Station compels each proposed building to have a high-quality station-facing elevation, mindful that the new design will form part of the experience of this listed station in the future. This demands a quality of design, materials and execution of detailing that enhances and contributes to the station's significance.



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Fig. 23: The different contexts around the station

5.2 The station and arcade

5.2.1 Step-free access

Proposals

The scheme seeks to complement and complete the works to the ticket hall and northern platform that were approved by RBKC in 2018 as follows:

- Providing step-free access between the sub-surface platforms of the District and Circle Lines up to ticket hall level and then up again from ticket hall level to street level.
- Providing step-free access to the subway - although it is acknowledged that there is currently no step-free access out of the subway at the museum end. Nonetheless, the opportunity to provide step-free access is taken in the hope that later projects will provide this to the museums at a future date.
- Providing two new entrances from the subway into units in the basement of Nos. 20-34 Thurloe Street.
- Removal of the existing shop units in the ticket hall to allow for the creation of a remodelled lift lobby and a replacement shop unit.
- Creation of a new accessible station entrance within Unit 10 of the arcade.



Fig. 24: Proposed station entrance to Thurloe Street within No.10 The Arcade

Discussion

No. 10 The Arcade occupies an unusual location within the streetscene, bridging the gap between the façade of the Victorian Nos. 20-34 Thurloe Street and the later station. At street level, it is the only single-storey shop unit that projects beyond the western end of the Nos. 20-34 Thurloe Street building before combining with the arcade and returning around to form the first unit of the arcade. In terms of mitigating any impact to the historic appearance of the shopfronts of Thurloe Street or to the listed arcade, this already unusual unit is the logical location to introduce the fully accessible station entrance: its relationship to other buildings within the streetscene means that it can tolerate sympathetic change without imbalancing any other historic frontage. In this location, the proposed entrance will bridge the change in style between the refurbished shopfronts of 20-34 Thurloe Street (See Section 5.6.3 on page 57) and the listed arcade (See Section 5.2.2 on page 45). As it is directly adjacent to the existing arcade, subtle signage can be used that would not compete with the primacy of the existing listed station/arcade entrance or otherwise detract from its significance.

In choosing a style for the new accessible station entrance, the options included extending the refurbished shopfronts up to the arcade or alternatively, to wrap the arcade finishes around onto Thurloe Street in a way that would leave the arcade uneven in appearance given the very different architectural style proposed to the Bullnose on the other side. Neither of these approaches resulted in a visually satisfactory setting for the listed arcade/station entrance, so a third approach has been taken with Weston Williamson's approved design aesthetic for the refurbished ticket hall brought up to street level.

The aesthetic of the proposed entrance and the remodelled ticket hall will take direct cues from the approved ticket hall extension with bronze coloured panels and lighting panels that subtly echo the rhythm of Sherrin's glazed lightwells. This approach seeks to unify the experience for customers and subtly improve wayfinding within and around the station, making the surface level entrance and the remodelled lift waiting area a single, designed experience with the approved ticket hall improvements. The entrance has been angled to allow sufficient covered waiting space for mobility impaired visitors without projecting into the street or obscuring views of the primary, listed station entrance. To provide a unified language, the entire street-facing frontage of this unit is to be replaced with the contemporary bronze previously approved for the enlarged ticket hall beneath: the bronze coloured to match that of the surviving (and soon to be refurbished) shopfronts of the arcade). The bronze colour will also be used within the refurbished shopfronts proposed along Thurloe Street and in detailing along Pelham Street and Thurloe Square (bridge) to link the various elements into a single unified 'South Kensington' language, for the different elements of the scheme.

Adoption of this approach will result in the loss of the existing shopfront onto Thurloe Street which retains some characterful glazing and frames dating from approximately the 1920s and contributes to the character and appearance of the conservation area, even if it is neither original nor of particular architectural merit. However, this small loss of fabric and character is outweighed by the provision of step-free access in a location that does not detract from any of the proposed enhancements to historic fabric of the listed station and unifies this with the new development proposed. Additionally, the converted shop unit will feel like an extension of the station beneath, with a visual treatment to match those to be applied at ticket hall level. This is intended to subtly signpost the station entrance in an appropriately restrained manner that will not compete with the ornate wrought iron scrollwork and neo-classical portal of Sherrin's arcade.

The retained shop unit will maintain its existing attractive 1920s shopfront where it fronts into the arcade itself where there is no need to replace the existing fabric with modern equivalents. Retention here will better respond to the very different internal feel of the arcade (See Section 5.2.2 on page 45).

The new shop units within the subway will result in the loss of a small amount of historic fabric from the subway walls but, in the context of the 480m long tunnel, this will be **negligible**. The principal of modest openings and retail units within the subway is accepted, and encouraged as an **enhancement** within the subway which would benefit from a comprehensive scheme of enhancements to encourage use and appreciation of this somewhat unrelieved and underwhelming space. Subject to detailed finishing, this element of the scheme is judged to be an **enhancement** of the architectural qualities and environment of the subway.

Overall, the replacement of the existing shopfront, and the interventions to the Victorian foundations of the station and subway are of **less than substantial harm** to surviving historic fabric, but are **significantly outweighed by the public benefit** of public access. The resulting harm, has been mitigated as much as practical to minimise loss of historic fabric and to best respond to the character of the various historic structures and environments that this deceptively simple addition interacts with. It will constitute an **enhancement** to the character and appearance of the conservation area and the setting of the listed station.



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Fig. 25: The proposed ticket hall showing the lift area.

5.2.2 Refurbishment of the arcade

Proposals

As part of the extensive works to and around the station, the opportunity has been taken to fully refurbish Sherrin's 1907 arcade. Within the existing arcade, the shop units survive in their original size, separated by original plastered pilasters, topped by an entablature consisting of a moulded plater cornice and deep frieze, all of which survives. A central rooflight, recently refurbished by TfL, rests on the entablature.

Three of the shop units have bronze, or bronze-painted hardwood, shopfronts with glazing divided by delicate mullions and transoms. Only unit No. 4-6, the existing pharmacy, retains the original shopfront with No. 36 Thurloe Street (the unit on the north-western corner of the arcade) being a good quality, if twenty-first century, replica of similar appearance. No.4-6 also retains the signage of the 'Anglo Persian Carpet Company' in raised lettering across the frieze band, now painted over but still legible.

With the exception of No. 10, the 1920s shopfront of the corner unit fronting both the arcade and Thurloe Street (on the north-eastern corner of the arcade), the remaining shopfronts have little or no historic fabric having been insensitively altered with plate glass shopfronts, box fascias, overlarge signage and metal shopfront frames. The scheme seeks to completely refurbish the shop units with only Nos. 4, 6 and 10 to be retained. The remaining shopfronts are to be restored with a painted bronze design that mimics the surviving historic shopfront at No. 10 with two important exceptions:

- Shops are to be restored to twenty-first century sustainability standards which may result in thicker glazing and glazing bars than that at No. 6.
- To provide a sense of visual symmetry, the designing architects have purposely sought to reflect the appearance and proportions of the 1920s shopfront that survives in the north-east corner (No. 10) on the three other internal corner units of the arcade (Nos. 01 and 02 The Arcade and Nos. 36 Thurloe Street).

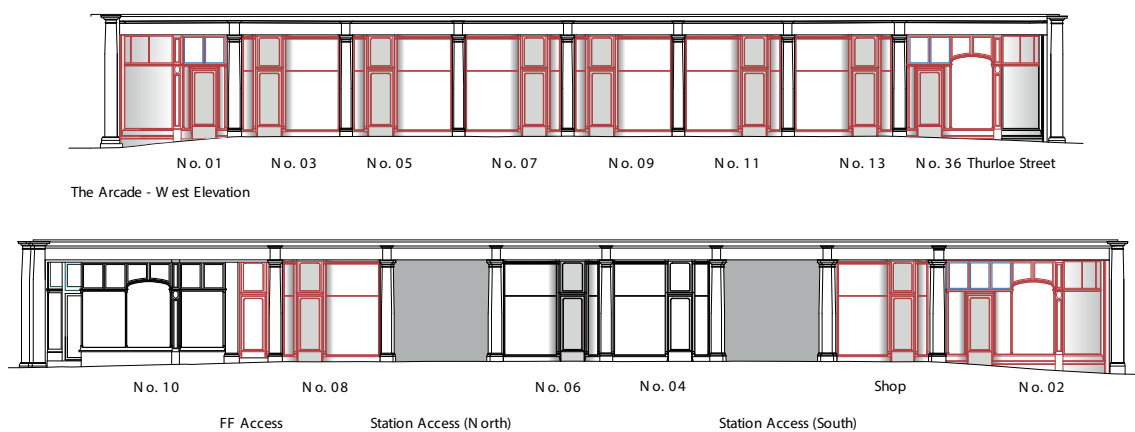


Fig. 26: Elevations of the arcade showing new shopfronts in red

Discussion

A historicist rather than historically accurate design approach has been chosen informed by a desire to balance the appearance and composition of the refurbished arcade as the primary element of highest significance. The shopfronts of the inner arcade will reflect the design of unit No.6, whilst the corner units will reflect the design of the later corner unit at No. 10.

Competing views may exist with regard to the advantages of restoring the entire arcade with a design that approximates Sherrin's design throughout or the chosen approach of restoring the arcade with corner treatments that reflect some of the changes that have occurred in the century of the arcade's existence. Ultimately, the proposals are well researched, respectful of Sherrin's designs, appropriate to the significance of the arcade and reflect and respond to subsequent change, seeking to best integrate these with the substantial changes proposed around and to the station as result of these proposals. The philosophy behind the restoration and refurbishment of the arcade reflects a mature approach to conservation practice and is appropriate to enhancing the significance of the listed building, no better or worse than seeking to fabricate a design for the corner units based on the surviving design for the central shop units of the arcade.

The two forms of refurbished shopfront will read as a single scheme through the use of comparable details such as the same-sized doors, transom rails at equal height and the subsequent division of the shopfronts into upper and lower sections of the same proportions. The shopfronts will have bronze colouration to pick out the detailing of the frame together with the muted pastels typical of the Edwardian period. The use of the bronze will also relate the arcade to the other elements of the scheme (and vice versa) with an appropriate palette of Edwardian pastels suggested to continue along Thurloe Street to visually connect the shop units of the arcade with the refurbished shop units planned there (See Section 5.6.3 on page 57).

TfL and RBKC are encouraged to produce a long-term strategy for the maintenance and management of the arcade units to maintain and retain the new shopfronts and avoid the piecemeal deterioration of this historic space that has occurred in the last century. It is recommended that this restricts shop signage to the reinstated frieze band, and controls the colouration and form of the shopfronts.

The replacement of the existing modern and mid-twentieth-century units with historically appropriate timber and bronze-framed shopfronts is a heritage benefit of the greatest weight constituting a **significant enhancement to the significance of the listed station and arcade and an enhancement to the character and appearance of the conservation area.**

5.3 The Bullnose

5.3.1 Demolition of existing and replacement with a four-storey building

Proposals

The proposals seek to demolish the existing single-storey shops and build a four-storey building with a curved frontage onto Cromwell Place, following the line of the existing Bullnose shops on the western façade with a straight façade to the east above the listed arcade and station. The building will provide retail space at ground-floor level with office space above.



Fig. 27: The proposed Bullnose seen from Pelham Street

The building will have a curved frontage facing Cromwell Place and a straight elevation abutting and overlooking the listed station as follows;

Curved (western) façade

- Ground floor Level: Bronze metalwork with gold lettering to infill the reveals between the reconstituted stone slats - These are sized to match the depth of the wrought iron scrollwork above the entrances to the arcade and will continue around the curved western façade from one entrance to the other.
- Middle floor levels: Separated from the ground-floor (and uppermost storeys) by projecting bands of reconstituted stone to provide depth and texture to the façade. Full length glazing to the first and second floors is to be screened by bronze-framed Brises-Soleils formed of reconstituted stone slats.
- Third floor Level: A smaller proportioned floor with similar bronze Brises-Soleils with reconstituted stone slats at lower levels only.

Straight (eastern) façade

- Ground floor Level : Directly abuts the western wall of the station arcade with two openings in the historic station wall to connect to two shop units in the arcade.
- Middle floor levels: Similar to the western façade with the exception that the glazing of the central floors will be solid wall panels behind the Brises-Soleils.
- Upper floor Level: as per the western elevation.
- At first floor level and above, the central elevation recesses before the twin stairs project outward above the western wall of the existing station. This circulation core will extend upwards above the roof (see Fig. 28 below).
- Internally, the retail units of the bullnose are to open onto Cromwell Place with two openings made through the rear wall into the shop units of the arcade (Shop units Nos. 3 and 13).

Discussion***Demolition***

The existing single-storey form of the Bullnose shops has existed for over a century and as such, there is a familiarity associated with the low, single-storey buildings that does not necessarily reflect any historic or architectural significance. The shop units derive their limited significance almost wholly from their shape which responds to the historic junction that they face onto, albeit one that was significantly and detrimentally altered by the demolitions connected to the construction of the railway line. Built separately in the decade following the completion of Sherrin's arcade and station, the shop units are of lesser architectural quality than any other element connected to the listed station and are curtilage listed only by virtue of their physical connection to the architecturally and historically important station.

As such their demolition is considered to be of **neutral impact** in heritage terms. Nonetheless the buildings are curtilage listed and their demolition can only be considered appropriate where there is a replacement proposal of sufficient merit to outweigh the presumption in favour of their retention. The steels that Sherrin laid in anticipation of the extensive development of the bullnose area are to be retained



Fig. 28: The proposed Bullnose, eastern elevation

The new building

The new building has been designed to be a twenty-first century response to the historic junction. The four-to-five storey Regency buildings that front onto the junction, where they survive, share a Stucco rendered palette but more notably, a common language in terms of division of each element of their facades: the base, the central section and the smaller upper section, often including a recessed mansard. The new building will share this language, using high quality reconstituted stone and bronze to create a building that is responsive in terms of massing, articulation and high quality detailing to its surrounding environment. The subdivision of the façade into the same three sections expressed in the Regency facades typical of this part of South Kensington will give the building a sense of being rooted in, and informed by, the local architecture of the surrounding historic environment, able to **enhance the setting of the many nearby listed buildings**. The design includes similarly high-quality detailing to its curved western and flat eastern facades in response to its need to address and be seen from the listed station cutting as well as the surrounding streetscape of the conservation area.

The building has been kept low, at three storeys plus in height, lower than the Regency end-of-terrace buildings that front onto the junction across Cromwell Place. Whilst this wide thoroughfare could arguably take a stronger, higher statement building, the proposed scheme will not dominate its surroundings, but comparably addresses the prevailing scale and massing of buildings within the conservation area, therefore preserving the character and appearance of the conservation area.

It should be noted that the creation of two openings into the western wall of the arcade will result in a loss of fabric to the highly significant Victorian wall of the arcade. This blind arcade is not visible from any public location and does not form a visible part of Sherrin's station. Nonetheless it survives from John Fowler's station design and has historic interest. The creation of openings results in **less than substantial harm**. It is encouraged that any such openings be carefully detailed to minimise loss of historic fabric where possible, accepting that this wall will now abut the rear wall of the replacement Bullnose building.

The station arcade is a single storey building directly to the east of the new Bullnose building. Accordingly, any structure higher than a single storey will change the setting and dynamic of buildings compared to the existing. However, the restrained height and massing of the new Bullnose, and the new buildings proposed along Pelham Street (See Section 5.4 on page 50) will not overwhelm or dominate the station nor, crucially, detract from its significance. Sherrin's station arcade will still be legible as the entrance to the station, with the Bullnose sharing detailing in the bronze coloured band of lettering at the same height and position as the wrought iron of the arcade. It is considered an **enhancement to the setting of the listed station and to enhance the character and appearance of the Thurloe and Smith's Charity Conservation Area**, sufficient to justify the loss of the existing curtilage listed Bullnose shops.

5.4 Pelham Street Buildings

5.4.1 Construction of a four storey building

Proposals

The scheme includes development along the northern edge of Pelham Street, replacing the existing wall with a terrace of four-five storey buildings with an additional mansard level at the eastern end. Leaving a small gap between the edge of the terrace and the wall of the listed oxblood station, the development will extend to the eastern end of Pelham Street where it meets Thurloe Square (bridge) in a single terrace. Articulation will be provided by a number of details as follows:

- Three circulation cores will be recessed from the frontage by varying amounts. The cores will have an additional storey, recessed again from the mansard level to accommodate lift overruns and plant.
- The first six bays of the building adjacent to Leslie Green's oxblood building (seven bays if including a glazed lift core) will be commercial in use with retail at ground floor level. These bays will be marked by banded panels of projecting dark red brickwork. The brickwork will be set in bronze- and silver-coloured frames in front of solid panels interspersed with full-height glazing in bronze frames.
- The 'bays' of the terrace are to be expressed in reconstituted stone from ground to roof level, with horizontal bands separating the façade into a plinth, larger central element and smaller upper element. The stone is to be cast with a quartz aggregate to give it a sense of depth and visual interest and to respond to changing light conditions.
- The recessed mansard will have a dark grey colour with solid grey panels set behind glazing banded to match the brickwork panels beneath.
- Beyond the commercial part of the terrace, a central glazed lift core will serve the commercial offices but will have the same height and proportions of the smaller, more domestically proportioned residential end of the terrace on Pelham Place, but for an upper level of plant (lift overrun etc). It will be recessed back from the commercial terrace to widen the pavement around the core and to break up the long façade fronting Pelham Place.



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Fig. 29: The proposed Pelham Street elevation showing the two different façade treatment

- The residential, (eastern) end of Pelham Street will not carry on the oxblood red brickwork of the western part of the terrace. Instead, the brick here will be buff/light coloured brick reflecting the colouration of the brick and Stucco character of residential South Kensington. This part of the terrace will maintain brick filled panels in bronze and silver frames, articulated by the same reconstituted, quartz aggregate stone to separate the terrace into house-like 'bays'. The upper mansard storey will be recessed back from the front elevation: four similarly sized bays on either side of a glazed and recessed liftcore of similar width and proportions. Of the houses on the western side of the liftcore and stairwell, there will be service use at ground floor whilst to the east will be individually accessible duplex flats, each with a private space delineated by railings.
- A final, single-family house, recessed from the front elevation will bridge the gap between the Pelham Street terrace and the flank elevation of the houses proposed on Thurloe Square (bridge).
- The rear, eastern elevations of the terrace will front onto the listed station cutting and be visible from sub-surface platform level. The entire rear elevation is to have the same glazing and pale, light coloured brick with some bronze detailing that is proposed for the eastern part of the Pelham Street frontage. The extent of glazing will be greater to the rear of the commercial units, changing to a greater proportion of brick along the eastern part of the station-facing elevation.
- The northern, station-facing elevation will rest on new structural columns which will ground on the southern platform of the station. These have been specifically designed to land exactly between the remaining, highly-significant, cast iron columns that survive from the 1871 extension of the station. The articulation and rhythm of the entire north-facing façade is therefore guided by the rhythm of the surviving columns and revetment of the listed station beneath it.
- The flank of Thurloe Square (bridge) - a façade of predominantly buff coloured brick panelling with a subordinate proportion of glazing. Richness and detail is providing by the expression of structure with reconstituted stone and the articulation of structure into plinth, central and upper sections with a recessed mansard.

Discussion

The creation of a terrace of buildings on Pelham Street will repair the unbalanced streetscene resulting from the destruction of buildings that has occurred twice in the street's history. The new terrace will reinstate a domestic scale road, purposely blending with a more commercial character at its western end to meet the taller commercial buildings of the station and the surrounding busy thoroughfares. Further east, the terrace steps down and back to respond to the more domestic scale of architecture along Pelham Street and beyond to the east.

The buildings have not been designed to reflect any one particular style as Pelham Street no longer has one prevalent style to respond to. Instead, the scheme maintains the tripartite division of the Regency style houses that reflect South Kensington more generally in the other adjacent streets close to the station, expressing this in a contemporary way with reconstituted stone separating the different sections of the frontage and similarly dividing the long terrace into house-like bays. The upper storeys of both parts of the terrace recalls the common lead or zinc covered mansards frequently associated with terraces in the area and across the conservation area.

The division in the terrace from commercial to residential loosely but not exactly mirrors the division of the Stucco-fronted Regency houses to taller brick Victorian terraces on the southern side of the road. The 'break' in the terrace from the oxblood accented commercial terrace to the calmer but visually related frontages of the residential building is instead informed by what is happening on the northern side of the building, facing the listed station. Here, the new columns and articulated bays of the north elevation of the station visually respond to the station revetment and historic columns beneath it, as the elements of the listed station of highest significance. The building will be constructed to span over the retained Victorian ironwork beneath, which will remain visible from the station platforms as a result of the careful placement of the new steel columns proposed.

The terrace has a northern elevation that responds to the listed station context and a southern elevation that responds to the different influences of the street scene and the historic buildings contained within it. The appearance of a building above the southern platform will inevitably affect the appearance and experience of being on the sub-surface platforms of the listed station even if restoring an historic precedent. However, the proposed Pelham Street terrace and would have minimal impact on what makes South Kensington significant as a listed building: its historic interest and the architectural composition of the station, arcade and railway structures.

As such, the Pelham Street terrace is considered to have **negligible impact to the significance of the listed station and would be an enhancement of Pelham Street and thus to the character and appearance of the conservation area.**

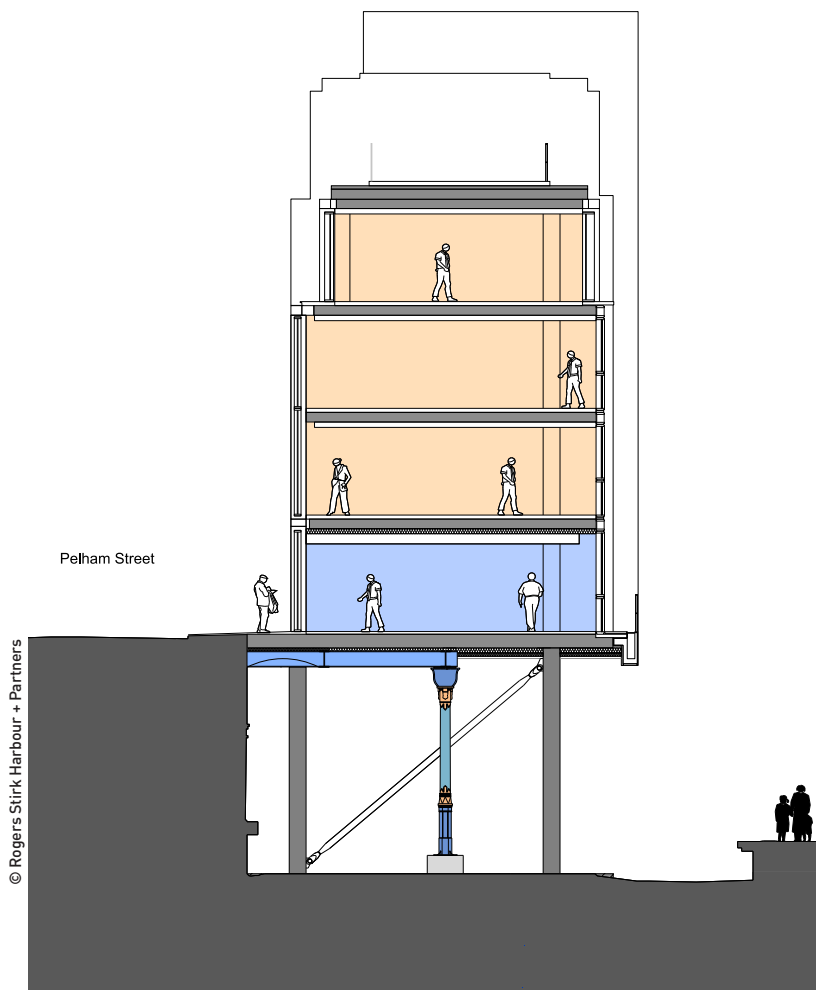


Fig. 30: Cross-section through Pelham Street showing the proposed scheme spanning over the historic ironwork

5.4.2 Pelham Place townscape

The proposed scheme will present the junction of the eastern end of the Pelham Street terrace with the 'blind' flank of the terrace of Thurloe Square (bridge). No direct evidence of the appearance of this end of terrace location survives but assessment of Basevi's other designs for similar ends of terraces suggests that sections of 'blind' flanks are routinely articulated with careful detailing: blind windows and solid panels of brick or Stucco; a continuation of the tripartite division of the building and architectural detailing such as corbelled cornices.

The treatment of the proposed terrace end seeks to replicate this historic approach with structural expression of light coloured render and and brick, echoing the materials of Pelham Street and the finer architectural materials used with Pelham Place to the south. Glazing is restricted to two lines of windows within a predominantly solid elevation with solid panels in the side elevation of the mansard above. Where the mansard fronts onto Thurloe Square (bridge) the elevations become more open, with lower levels having seemingly punched windows set with solid facades of light-coloured brick, reconstituted stone and bronze detailing. The mansard itself will be dark grey, as elsewhere within the proposed development, to better reflect the prevailing character of roofscapes within South Kensington.

Whilst not seeking to replicate the style of the buildings of Pelham Place and Pelham Crescent, the proposed scheme will reflect the massing, form, height and architectural language of these Regency terraces using twenty-first century design detailing. The overall composition of this critically important terrace end complements the Regency townscape that it will contribute to and is considered an **enhancement of the character and appearance of the conservation area relative to the existing detracting situation and an enhancement to the important setting** of these listed terraces.

5.5 Thurloe Square

5.5.1 The eastern frontage onto Thurloe Square (bridge)

Proposals

The proposed development seeks to reinstate a building with four storeys plus a mansard, providing flats across all five levels but having the appearance and massing of a terrace. The terrace will be partially visible from historically sensitive Pelham Place to the south but will be legible from Thurloe Square. At ground floor level, bronze doors discretely incorporate a necessary emergency exit for the station beneath, complementing and extending the approved scheme for an emergency access stair beneath the approved building.

Although responding primarily to Thurloe Square, the proposed terrace retains a palette of materials that will relate it to the proposed terrace of Pelham Street. The familiar division of plinth, the main floors and upper attic level reflect the exact proportions of Basevi's western terrace, divided by reconstituted stone banding using the same quartz-embedded reconstituted stone used elsewhere within the scheme to give texture and depth in different light conditions. Deep window reveals in predominantly solid brick and reconstituted stone facades echo the punched windows within the brick and stone terraces of Thurloe Square; projecting reconstituted stone surrounds provide articulation, shadowing and texture to achieve the architectural richness achieved by Stucco moulding on Basevi's facades; bronze-coloured railings at first floor level recall wrought-iron detailing at first floor level along Basevi's terrace (and reflect the fact that few of these were painted black the century of their construction as they are today). At ground floor level, projecting reconstituted stone porticos directly reference the porches of Basevi's terrace whilst within the 'attic storey' recessed mansard reflects the now-common mansard roofs and attic conversions along the terraces of Thurloe Square.

Discussion

The proposed terrace of Thurloe Square (bridge) has the daunting task of visually knitting together two very different Regency townscapes: the formal geometry of Grade II listed Thurloe Square and the sweeping Georgian townscape of Grade II listed Pelham Place and Crescent, whilst complimenting the adjacent Grade II listed house of No. 52 Thurloe Square and the Grade II listed station to the west, as well as the characterful historic environment of Pelham Street. In taking cues for the appearance of this easternmost part of the development, the building will read as an additional terrace within Thurloe Square (replacing one demolished in the 1860s to allow for the construction of the railway). The design has been careful to respond to the western terrace of Thurloe Square rather than the immediately adjacent and individual architectural detailing of the Queen Anne style, No. 52 Thurloe Square. This neighbouring building's history as an infill site and, by the nature of its architectural style, means that it is a unique and characterful house that contributes to the architectural quality of the area but does not typify the architectural character that defines South Kensington more broadly.

The proposed terrace is an unashamedly modern building within an historic urban townscape. Its detailing and massing have been carefully designed, in consultation with officers of the Council, to draw from the historic environment of Thurloe Square rather than to replicate it. This will add a compatible and contextually appropriate element to this part of South Kensington. The proposed terrace will therefore be an **enhancement of the setting of the nearby listed terraces, and neighbouring No. 52, and an enhancement of the conservation area** in this location.

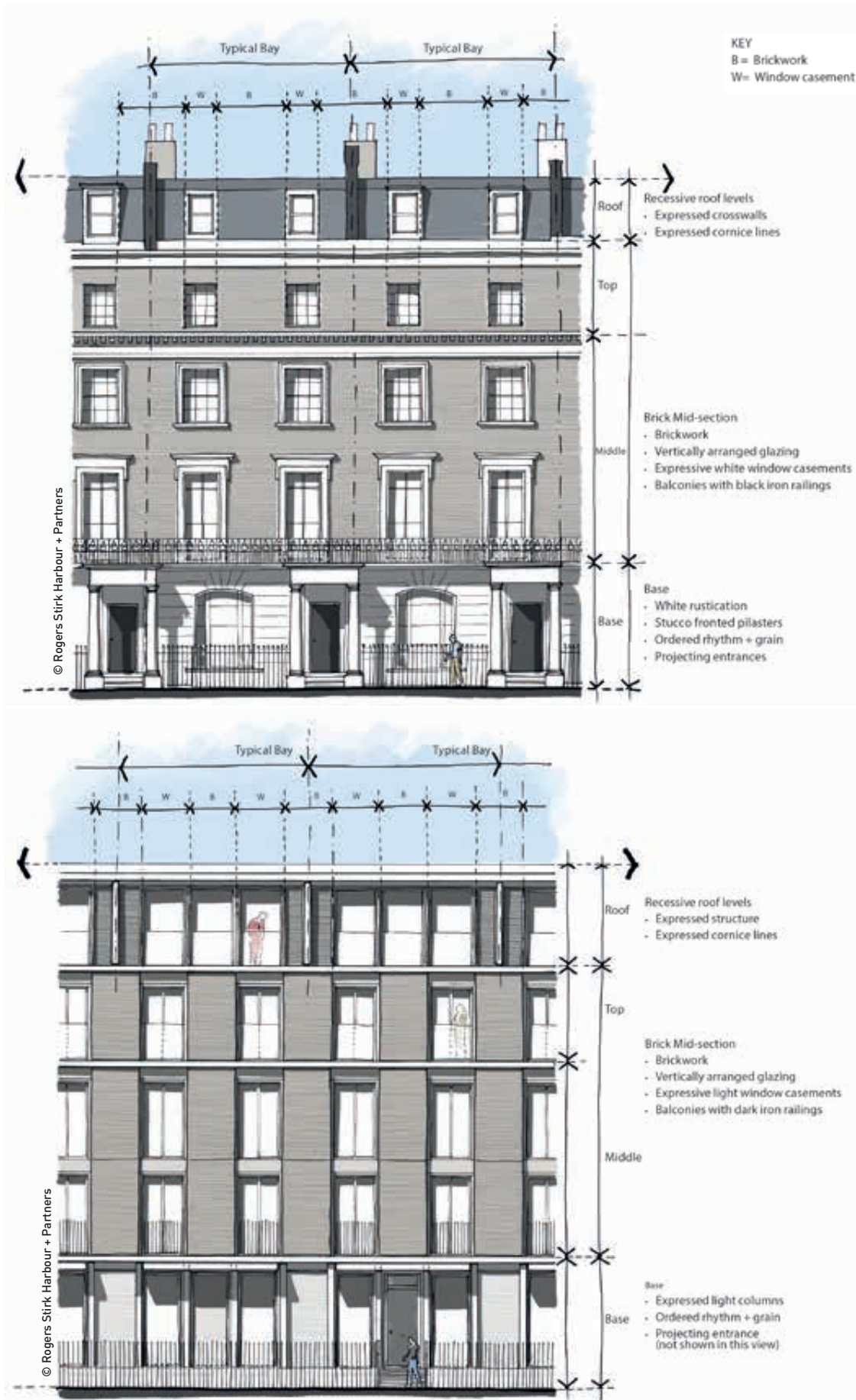


Fig. 31: The western Thurloe Street terrace (above) compared with the proposed elevation (below)

5.5.2 Station-facing elevation

As with the other station facing elevations, the western elevation of the Thurloe Square building is to use the same high-quality palette of materials, articulated into glazed and masonry bays that reflect the rhythm of terraced housing. This elevation will be clearly visible above the station cutting and will form part of the experience of the listed station's sub-surface platforms. Some small degree of harm to the historic fabric of Thurloe Bridge is likely to occur to accommodate the new building above but this would have a negligible impact on the significance of the listed station. Overall, the addition of the building above and within the station cutting would have a **neutral impact** on the significance of the listed station or in any glimpsed views from the conservation area.



Fig. 32: The station facing elevations of Pelham Street and Thurloe Square (bridge) shown above the approved by not yet completed contemporary canopy for the northern platform.

5.6 Nos. 20-34 Thurloe Street

5.6.1 Proposals

The proposed alterations to Nos. 20-34 Thurloe Street seek to retain the characterful, if unlisted, façade onto Thurloe Street and to replace the remainder of the building with a modern replacement with shops at ground floor level and basement and residential flats above.

The replacement building behind the retained façade of Nos. 20-34 Thurloe Street seeks to reprovide retail and residential units. From the perspective of the historic environment, care has been taken to ensure that the brick return of the building, adjacent to the listed terrace of Nos. 2-18 Thurloe Street, extends back beyond the front elevation of this adjacent listed terrace. This may necessitate rebuilding in a yellow-stock brick and where this is required, the bricks will be matched to those of the existing building.

The Stucco and brick frontage is to be carefully cleaned, stripped back of the many layers of paint that have been applied to the Stucco elements and pilasters with the delicate and charming carvings of the pilasters to be restored and repainted.

5.6.2 Partial demolition and façade retention

Whilst the retention and refurbishment of a building is the preferred option from the perspective of enhancing the historic environment, the building has limited architectural or historical interest beyond contributing to streetscape (although some good, ordinary Victorian features survive in some locations). The narrow staircases of the flats, split levels and very small layouts do not accord with modern living standards of accessibility and expectations of living standards. Whilst the partial demolition of a building can only be considered to be significantly harmful to its architectural and historical significance, it is accepted that in this case, significance is embodied primarily in the building's façade which is to be retained. Whilst substantial, if partial, demolition of this building constitutes **significant harm**, albeit to an undesigated building, this is mitigated by the retention of its most significant historic and architectural feature, its street-facing façade.

As with the Bullnose buildings, the acceptability of demolition is closely related to the quality of the replacement building and its impact to the conservation area.

5.6.3 The refurbished frontage

The shopfronts of the existing building are primarily of poor quality and have been unsympathetically altered with plate glass and box signage. Three historic shopfronts survive (See Section 5.2 on page 42 for a discussion of the station entrance proposed for the unit adjacent to the station). The two other historic shopfronts are Nos. 26 (currently occupied by the Medici Gallery) and No. 20 (currently occupied by Daquise, a Polish restaurant). The latter has been substantially altered, possibly sometime in the early twentieth-century although vestiges of the original slim cast-iron pilasters and scroll-like ironwork remain. These closely match the more visible and likely original shopfront of No. 26 although no photographic or other evidence survives to confirm that this is indeed the original shop-front design. This apparently original shop-front of No. 26 (and the identical vestiges found at No. 20) closely match with the curved detailing of the glazing above the entrances to the flats and this strongly suggests that the surviving shopfronts reflect the original appearance of all of the shop frontages within the building. To support Rogers Stirk Harbour + Partners, the conservation architects Julian Harrap have been appointed to design a series of historically appropriate shop frontages along the Thurloe Street elevation.

These closely follow the design of the surviving shop unit at No. 26 adding elements of variation in terms of the location of doors (positioned various left, right or centrally). This variation adds visual interest but has the practical advantage of allowing the central unit to accommodate the marginally wider doors necessary to meet the required standards for a residential entrance and to retain and incorporate the three existing, historic entrances to the flats within the refurbished façade. These three doors will be refurbished and retained with the appearance of doors but sealed as entrances as the layouts behind will alter from the existing.

The proposed scheme seeks to link the ground-floor units with those of the refurbished shop units in the adjacent arcade, improving a sense of unity within the architecturally varied elements of the overall scheme.

The reinstatement of the shopfronts, and refurbishment of the existing pilasters and the detailing of the upper floors above, is a **substantial heritage benefit** which will enhance the character and appearance of the Thurloe and Smith's Charity Conservation Area and enhance the setting of the adjacent listed terrace and station. As with the arcade units, the owners of the building are encouraged to manage the position and appearance of the signage to within the reinstated frieze across each shop unit.



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Fig. 33: Proposed Thurloe Street elevation

5.6.4 The new building

Proposals

In addition to the facade retention of the building, the following elements are proposed:

- Creation of a mansard level – Clad in dark grey zinc panelling to reflect the appearance of lead mansards typical of South Kensington. The mansard will have angled solid panels separating projecting windows that are either triple or double sets to reflect the positioning and number of windows in the historic façade beneath. The profile of the zinc around the windows will include a projecting seam to add visual depth and texture.
- Station facing elevation - The station-facing elevation has been designed to reflect the solid brick massing of the building that it is to replace with solid brick panelling recalling the massive, solid brick elevations that currently stand above the station cutting. The indented nature of the existing building is similarly recalled by the use of angled, recessed glazing running the full length of the rear elevation. Hit-and-miss brickwork across remaining windows allows privacy and screening whilst allowing light and retaining a sense of a predominantly masonry building.
- Green Roof – Minimally visible from the conservation area but to be sited on the roof of the proposed mansard.
- Provision of refurbished shops units and ground-floor level and fully accessible flats above.

Discussion

The existing building has a distinctive, brick façade that rises above the listed revetments of the station. Built in 1881, the residential flats of this building were provided light by opening onto deeply indented, recessed lightwells to avoid the dirty air of the station beneath. As a result, the brick elevation is expressed in three massive, blank masonry facades separated by lightwells. Although not a listed building, and this station-facing elevation having no architectural or historical interest, the south elevation of this building has a distinctive presence and is affectionately regarded by local residents. In a direct response to this, the proposed building will retain a sense of the three-part, massive masonry wall by using brick panels separated from indented, full-length glazing. Additional glazing is to be covered by hit-and-miss brickwork to retain a sense of a predominantly masonry elevation.

Whilst the existing building does not have a mansard, this makes it something of an oddity in the streetscape, where mansard roof extensions generally the norm. Accordingly, a building with a masonry appearance and dark grey mansard would not look out of place in this location when viewed from the front along Thurloe Road or Exhibition Street or when seen from the south, glimpsed across the single storey buildings of the arcade or station. Additionally, when seen from the listed sub-surface platforms, the modern materials and design of the building would reflect the earlier building that it replace in terms of massing, appearance and materials and **would not have any detrimental impact to the setting of the listed station beneath.**

The appropriately scaled, carefully designed and thoughtfully detailed replacement building will be an attractive replacement, preserving and enhancing the historic fabric of significance. Overall, the proposals are deemed to be **neutral in terms of the setting of the station and with regard to the character and appearance of the conservation area.** They will preserve its local interest.

6.0 Conclusion

6.1 Introduction

The proposed scheme is complex, involving the creation of what might be considered four new buildings within a conservation area, in close proximity to listed and unlisted elements of the historic environment and all around a Grade II listed station. As such this report has had to consider each individual element and its impact to the historic environment as well as a consideration of the scheme more holistically. The sections below are divided for ease of reference but holistically consider the changes proposed to the existing streetscene and whether such changes constitute harm to, or an enhancement of, the historic environment around South Kensington. It is reiterated, as has been considered throughout this document, that the historic environment is more than any one listed or unlisted building, it is the collective and often intangible sense of place that is unique to South Kensington's environment.

This discussion takes particular care not to focus solely on the significance and setting of listed buildings, positive contributors or purely on the character and appearance of the conservation area, where applicable. The historic environment is all of these things, the significance of which has been discussed where appropriate before this conclusion. It is also the collective and hard to identify feel and character of a place and the contribution of all of South Kensington's characterful buildings and streets. This conclusion considers these holistically as South Kensington's 'historic environment'.

6.2 Demolitions

The overall scheme includes the demolition of a curtilage listed building (the Bullnose shops) and the partial demolition and facade retention of a building identified as making a positive contribution to the Thurloe and Smith's Charity Conservation Area (Nos. 20-34 Thurloe Street). Both demolitions, as with any demolition, must be considered to be harmful to the significance of the affected buildings, whatever that significance may be.

Harm should be considered holistically however and in both cases, that harm is mitigated by the proposed scheme of development. With the Bullnose, the loss of the minimal architectural and historic interest of the existing, curtilage listed twentieth-century shops will have limited impact on the significance of the listed station. The replacement building, built to a higher quality of architecture, design and responsiveness to its location than the existing buildings, will enhance the setting of the listed station and the larger, elegant buildings that front Cromwell Place. Overall, the character and quality of the conservation area will be enhanced as a result of the demolition and rebuilding.

With Nos. 20-38 Thurloe Street, there will be a loss of historic fabric and detailing. Attractive, good quality, if ultimately unremarkable, finishes exist in some locations within the building and these will be lost as a result of the development. Whilst the partial demolition of Nos. 20-38 Thurloe Street will result in the loss of historic fabric, the primary quality of the building is its fine frontage onto Thurloe Street and the contribution this makes to the wider conservation area and the setting of adjacent listed buildings. By retaining and refurbishing this facade and refitting shopfronts with designs that reflect the original shopfronts, the most significant elements of the building, and those that contribute most positively to the character and appearance of the conservation area, are to be retained and enhanced.

Where the new development will result in some small, localised demolitions of fabric within the station and subway foundations, these have been restricted to the minimal amount necessary and will have negligible impact on the significance of the associated listed buildings. In the one location where this is not considered necessary (the connection of the arcade units to the proposed bullnose shop units) careful control over the size and detailing of the proposed openings has minimised the minor harm arising and the local authority are advised to consider careful detailing as a suitable condition to any approval.

Demolition is also proposed to the stark brick wall along the length of Pelham Street. By virtue of having existed for nearly fifty years, there may be some familiarity with this in the street scene and any views of the rear elevations of buildings on Thurloe Street as a result. Nonetheless, demolition of this oppressive wall of no visual merit and replacement with buildings of the proposal will rebuild a sense of a balanced street and be a positive enhancement of Pelham Street and the buildings that front onto it.

Overall, any minimal harm to the historic environment arising from the loss of the original buildings, and fabric where appropriate, is outweighed by substantial enhancements to character and appearance of the conservation area and the setting of nearby listed buildings resulting from the new development as well as the substantial public benefits brought forward by the scheme.

6.3 The station cutting

Within the centre of the new development, the setting and experience of the listed station will be significantly altered by the proposals. In all directions, the new development will present carefully designed elevations that take design cues from the station beneath or, for Thurloe Street, from the building that exists on site currently. Careful, subtle use of rhythm and articulation will respond to the rhythm of the Victorian revetments. Counterintuitively, it is a testament to the architectural quality of the scheme that this substantial change of views from the station may be described as having a neutral impact on the station's significance. The buildings will replace areas where development has not existed for over forty years (along Pelham Street) or longer and will form part of the setting of the station in the future. Each element has been purposefully designed to respond to this setting however and does so successfully, without detracting from the architectural and historical significance of the station beneath it.

6.4 The proposed development

Each new element of the proposed development: The Bullnose; Pelham Street, Thurloe Square (bridge) and Thurloe Street, are to be completed in a contemporary architectural style, quite different in style to the existing buildings in this part of South Kensington. The proposals have been led by an understanding of the area's distinctive architectural qualities and a clear identification of the many different environments forming the context of the station. This has gone beyond identifying architectural style to an understanding of the intangible qualities of each identified context, residential character and the feel and use of these spaces and streets beyond the immediate site boundary.

The architects have produced a modern scheme that carefully responds to the qualities of each context: residential development articulated to respond to the rhythm, scale and massing of the terraces of Thurloe Square; handling the difference in feel and character as Pelham Street extends from set-piece Georgian townscapes and handsome Victorian terraces at the eastern end to a busy twentieth-century thoroughfare at the western end, and acknowledging the need for high-quality architecture on all elevations of every building. Each new element has been designed to form part

of the setting of the listed station and to complement and respond to the individual buildings of each streetscape, whether these are listed buildings, positive contributors or unlisted buildings: each and all of the existing buildings form part of the make-up and character of the conservation area.

Even without the considerable heritage benefits of refurbishing the station arcade, refurbishing the retained facade of Nos. 20-34 Thurloe Street and providing step-free access to both the listed station and subway, the scheme is an enhancement of South Kensington, designed to match and exceed the high quality of architecture that defines the area. As a well-designed and thoughtful scheme, the fact that the development is the best of twenty-first century architectural design should have no bearing on its acceptability in terms of impact to the historic environment. Careful and consistent detailing will thread the various elements of the scheme together and enhance a sense of place in and around the listed station in a way that will enhance the setting of the many adjacent listed buildings and historic streetscapes and enhance the quality of the Thurloe and Smith's Charity Conservation Area.

6.5 The station

The proposals constitute the most comprehensive changes to the character and appearance of the listed station since it was remodelled in 1907 and merit consideration in isolation. Unlike the many piecemeal and unsympathetic changes that have occurred in the intervening century, the proposed scheme, which will wrap around and respond to the station cutting. All elements of the scheme have been designed to enhance, restore and celebrate the historic character, interest and significance of the station. The scheme will bring visual change but will not harm what is significant and special about the listed station and wider South Kensington. The scheme will bring forward substantial and significant heritage benefits such as refurbishing the listed arcade, improving the appearance and quality of the retained and renovated facade of Nos. 20-34 Thurloe Street and improving the layout and appearance of the listed ticket hall. The introduction of shop access into the subway may also be welcomed as a heritage benefit, enhancing this historic but unrelieved space. Most critically, the introduction of step-free access from platform to street level in a way that is wholly responsive to and informed by an understanding of the significance of the station, the subway, the buildings at street level and the overall appearance of the Thurloe and Smith's Charity Conservation Area is also a heritage benefit, despite necessitating minor harm to historic fabric.

6.6 Conclusion

The scheme will introduce substantial change to South Kensington and will be visually apparent from the historic designed townscapes of Pelham Crescent/Pelham Place and Thurloe Square as well as the historic streets of Pelham Street, Thurloe Place and Cromwell Place (amongst others) many of which are key areas within the Thurloe and Smith's Charity Conservation Area.

The scheme is not, and cannot be, a Georgian or Victorian terrace nor need it replicate such development to be able to appropriately respond to it in terms of appearance and character. All of the individual elements of the proposed scheme reflect the best of high quality twenty-first century architecture, carefully composed, massed and designed in the round to respond to the unique historic context of South Kensington. Each element of the scheme takes every opportunity to improve the quality and character of building on each site and to respond to and enhance its context in accordance with Policies CL1, and CL2 of RBKC's local plan which seek to conserve and enhance the borough's distinctive local and historic places.

7.0

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Appendix A: Historic South Kensington

A.1 Pre-Nineteenth Century

In the medieval period, the land that would become known as South Kensington had been owned by a several small religious houses. Following the Dissolution of the Monasteries, these were sold off as a series of small estates to private individuals. The area was conveniently close to the London and, by the 1830s, modest villas and large houses clustered around the diffusely developed village centre of Brompton, interspersed with large nurseries and market gardens. A half a mile north and south of Brompton were two main roads leading west and south-west out of London: respectively the Great West Road through the village of Kensington to the north and the Fulham Road to the south. Without much of the traffic on these busier roads, Brompton was something of a rural backwater between the two.

Greenwood's map of 1836 shows a bend in the village lane which remains discernible in today's street pattern where Thurloe Place meets Cromwell Place and the remainder of today's Old Brompton Road, now the site of the 'Bullnose' of shops at South Kensington Underground Station. The Blackland Stream running east-west in Fig. 34 below, runs along the course of today's station cutting.



Fig. 34: Greenwood's Map of London, 1826 - The stream runs along today's station cutting

A.2 The development of the Estates

The fact that market garden farms and nurseries were owned by absentee landlords, distant families and trusts likely influenced the area's rapid development in the 1830s. With the success and popularity of the residential development of nearby Mayfair, land values became much more profitable if sold for speculative housing for the ever-expanding city.

The bankruptcy of nurserymen Harrison and Bristow in 1832 (who owned the land that would be developed as Pelham Crescent, Place and Street) and the subsequent expiration of the lease of nurseryman Thomas Gibbs (whose nursery occupied the land around the present-day station) gave the trustees of land-owning estates the opportunity to develop westwards. The ages of surviving buildings generally reflect this westward expansion with some later infilling.

A.2.1 The Alexander Estate

In 1826, John Alexander, heir to the Alexander Estate, began to speculatively develop his landholdings. Architect George Basevi was appointed to design the residential terraces with Alexander Square, Alexander Place North and South the first to be developed. These Regency terraces with stucco frontages, fanlights and relatively restrained classical detailing are typical of the late Georgian period. After John Alexander's death his son Henry continued the development of the estate westwards with Thurloe Square, Thurloe Place West (Thurloe Place) and Alfred Place West (Thurloe Street) laid out in 1840. Still Regency in style these were now complete with the projecting porches that would come to typify the grand terraces of the early Victorian period. The builder James Bonnin was primarily responsible for the execution of Basevi's designs although other builders constructed some of the properties. As was typical, construction was slow, often affected by the fluctuating financial circumstances of the individual builder. Although laid out in 1840, the houses of Thurloe Square were constructed between 1843 and 1846 with the houses on Alfred Place West (Thurloe Street) completed in 1846.



Fig. 35: George Basevi's original 1842 design for the south-east range of Thurloe Square (eventually built with Stucco at ground-floor level only)

A.2.2 The Henry Smith's Charity Estate

One of the largest estates in South Kensington was the Henry Smith's Charity Estate. Prosperous sixteenth-century merchant, Henry Smith (1548-1628), died without heirs and left his fortune in trust for charitable purposes. In the 1640s his trustees invested in land around Brompton with any profits from that land to fund the charity's works. In 1828, following his successful designs for the neighbouring Alexander Estate, the trustees appointed George Basevi as Architect to the Estate. Thereafter, Basevi's office produced standard designs for houses and their decorative details to be used across the estate which were again, primarily constructed by James Bonnin, giving the wider area a great uniformity of appearance even as the houses became increasingly more decorated as the estates developed westward and the tastes of the new Victorian period began to favour greater embellishment. Even so, the Regency style houses, became increasingly more decorated as the estates developed westward and the tastes of the new Victorian period began to favour greater embellishment. From this period, in what might be considered an early example of estate agent marketing, the area started to become known as fashionable South Kensington, rather than the rural backwater of Brompton.

Pelham Crescent, Pelham Place and the eastern end of Pelham Road (Pelham Street) were developed with terraces in the two decades between following 1833. Towards the western end of Pelham Road (Pelham Street), Basevi designed semi-detached villas, a form of house becoming more fashionable in the middle of the nineteenth century, reflecting the passage of time since his earliest work in the area of the early 1820s.

After Basevi's death in 1845, the developer Charles Freake took over some of designs left partially finished by Basevi and continued to the development of the estate westwards, including Onslow Square and the now demolished Onslow Crescent, which was located immediately south of the present day station. Today's South Kensington owes much to the architects George Basevi, Charles Freake and the builder James Bonnin.



George Basevi (1 April 1794-16 October 1845)

George Basevi was an architect who built extensively for aristocratic and institutional patrons from 1820 until his death in 1845. Basevi was appointed by the developers William and George Haldim and to design and construct Belgrave Square in Belgravia (1825-1840). The architectural and financial success of Basevi's neo-classical designs there led to a series of further commissions and opportunities, one of which was to become the surveyor for both the Alexander and Smith's Charity Estates in South Kensington. In this capacity, he was responsible for many of the Regency terraces that have come to typify the area. His career was cut short at the age of 51, after falling to his death through an opening in the floor of a tower at Ely Cathedral whilst overseeing repairs.



James Bonnin (c.1782- 08 January 1850)

James Bonnin, a trained carpenter, was responsible for building over 300 houses in and around South Kensington in partnership with the architect George Basevi, including many of the finest terraces that survive today. By the early 1840s Bonnin's careful workmanship was much in demand and he secured work with various local estates, borrowing money to secure the relevant contracts. The volume of work overstretched him and he subcontracted to other builders, including his son James Bonnin Junior. Basevi's death (and the loss of his patronage) in 1845 coincided with a financial crisis in the mid-1840s as well as problems with some of Bonnin's sub-contractors. The combined effect was financial disaster for Bonnin who was declared bankrupt in 1845. By 1849, after his builder son was also made bankrupt, Bonnin and his younger children were facing the prospect of the workhouse. He successfully appealed to the Kensington Board of Guardians for the £10 necessary for passage to Australia to start a new life. Tragically, Bonnin died of a heart attack on the day he arrived in Adelaide where he is buried in a pauper's grave.

A.2.3 Departures from Basevi's designs – Pelham Road (Pelham Street)

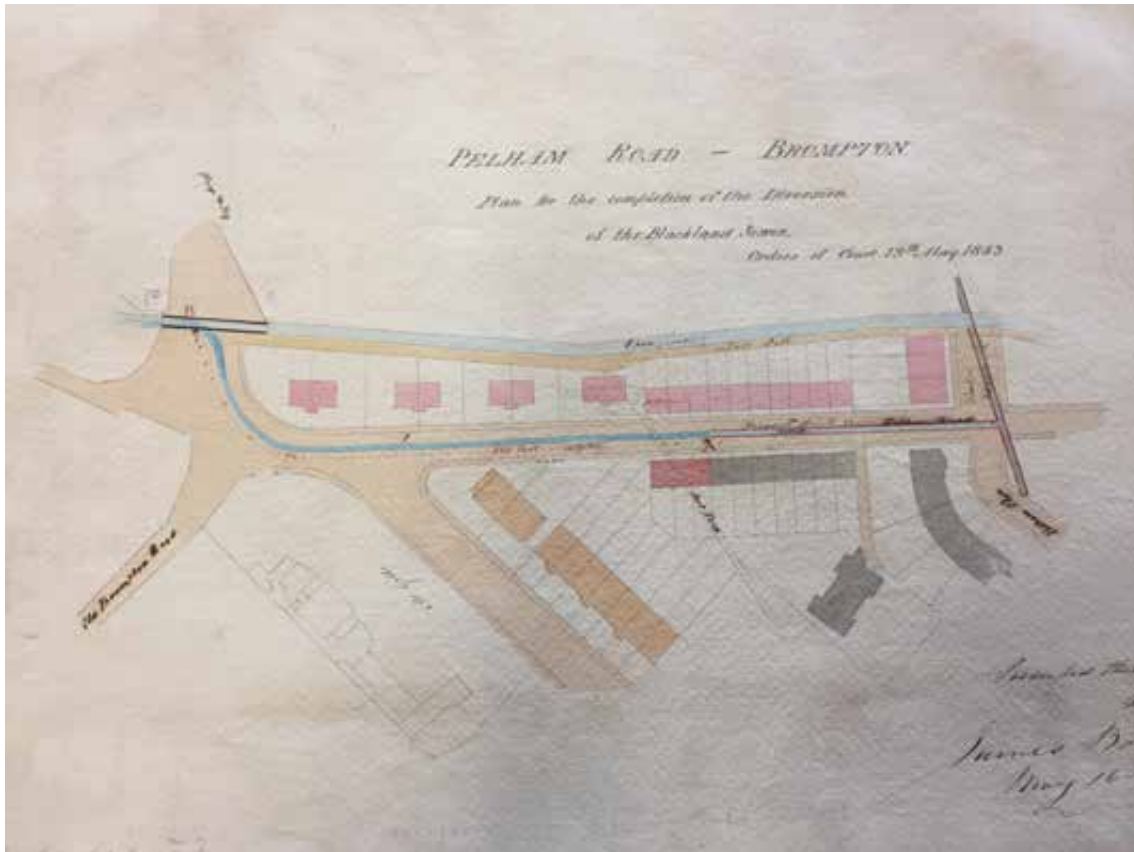
Busy across both the Alexander and Smith's Charity Estates, the builder James Bonnin subcontracted some of his construction of the Smith's Charity Estate to another builder named James Jolley. Bonnin built Pelham Crescent, the west side of Pelham Place and some cottages west of today's Pelham Place, including Pelham Cottage on Pelham Road (Pelham Street) in 1842, all completed by 1844. Jolley was tasked with building the west side of Pelham Place and the houses of Pelham Road (Pelham Street) but works proceeded with difficulty.

By 1842, the houses along the north side of Pelham Road (Pelham Street), in the location of today's station cutting, were only partially built out with the western plots remaining undeveloped. Those that had been finished along the eastern end near Pelham Place North (Thurloe Square bridge) had been occupied but later abandoned as uninhabitable as their drainage relied on the open ditch known, by then, as the Blackland Sewer (running along the course of today's station cutting). The course of the sewer had been diverted in the extensive building works across the estates and the houses on Pelham Road (Pelham Street) were subsequently described as *so inundated as to render them uninhabitable and the tenants have left them as a consequence* (London Oratory Specification of Works 1879). Jolley was declared bankrupt in 1842 and the remaining houses were subsequently completed by a variety of builders, some known and some unknown due to the complex system of granting leases and sub-leases to various financial backers and contractors. It is known that Bonnin's son, James Bonnin Junior, completed the houses along the southern side of Pelham Road (Pelham Street) in 1843, of which Nos. 6-10 and 20-22 survive (No.4 is a twentieth-century infill). James Bonnin senior was himself declared bankrupt in 1845 with his son in a similar situation by 1848, ending their long involvement in South Kensington.



Fig. 36: Stamford's Map of London 1862

Now all demolished, the houses on the north side of Pelham Road (Pelham Street) may not have been to the standard or uniformity of appearance achieved by Basevi and Bonnin working together elsewhere on the estate. It is not known whether the buildings along the north of Pelham Road (Street) were ever completed to Basevi's designs or whether they reflect the more modest proportions and finishes of the houses along the southern side of the road. Without Basevi's tight control, and a variety of builder's involved, it is not known whether his plans were implemented as set out in the map and plan of Fig. 36 on page 68 and Fig. 37 below. Photographic evidence (Fig. 39 on page 71) seems to show a terrace of houses on Pelham Street similar to the surviving houses on the south side of the street rather than the villas planned by Basevi.



© Kensington and Chelsea Local Studies Collections

Fig. 37: Plan for diversion of sewers, 1843. Not all of the buildings shown would have been complete by this date

A.3 Albertopolis

In 1851, under the direction of Prince Albert, a grand exhibition of science, industry and art was staged celebrating Britain and its empire. The Great Exhibition, as it would be known, was held in Hyde Park with the celebrated Crystal Palace facing Knightsbridge (and the new suburb of South Kensington beyond). The exhibition was wildly successful and with its profits, the commissioners of the 1851 exhibition bought 87 acres (around 35 hectares) to the south of Hyde Park to establish a site that would continue the exhibition's aims of extending the influence of science and art in industry. On this land would eventually be established a complex of cultural buildings nicknamed 'Albertopolis' for Prince Albert's vision.

By 1856, the broad avenues of Cromwell Road, Queen's Gate and Exhibition Road had been laid out enclosing a large rectangle of land. Later that year, the South Kensington Museum (subsequently renamed the Victoria & Albert Museum) was established on a site to the east of the new Exhibition Road. The first significant development within the rectangle was the Royal Horticultural Society Gardens, which were opened in 1861. In 1862 a large, temporary structure was built to house the International Exhibition of that year before being demolished to make way for the Natural History Museum, which would take another twenty years to complete.

By this time, South Kensington was firmly established as an intellectual and cultural destination making it a desirable area to live and the remaining land was rapidly developed for housing. Within the 1851 Commission's land later changes would see the closing of the gardens and their redevelopment with the various public institutions including the Royal College of Science, the Imperial Institute and the Royal Albert Hall. During this time of development and change, the third influential element of South Kensington's development would arrive in the form of the railway.



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Fig. 38: Royal Horticultural Society Gardens, view looking north towards Hyde Park, 1861

A.4 The Railway

In 1863, following on from the newly opened stretch of 'underground' railway between Farringdon and Paddington, a Select Committee recommended that there should be an urban railway linking all of the main railway termini in London. The Metropolitan Railway, who had built, owned and operated the new underground railway, were instructed to extend their line from Paddington to a new terminus at South Kensington. A second railway company, the new Metropolitan District Railway was granted permission to construct another underground railway between South Kensington and Blackfriars in the City — the final section of the 'Circle' linking Blackfriars and Farringdon would not be built until two decades later in 1884. Despite being built and operated by two separate railway companies and not entirely complete, this unfinished route was known informally as 'the Circle' from early on in its history.



© LTM

Fig. 39: Construction of the underground railway, South Kensington c.1867 - View from Harrington road looking east towards today's 'South Kensington Underground Station (Houses of Pelham Street noticeable in the centre of the picture).

A.4.1 The original Victorian station, 1868

South Kensington Underground Station opened in 1868 to serve the growing number of visitors to the exhibition and museum district and growing number of residents in the area. The station served as a two way terminus, with trains arriving from Paddington in the west via the Metropolitan Railway and from the City in the east via the Metropolitan District Railway which was known from early on in its history as 'the District' Railway.

The station was finished in the yellow-brick, Italianate style typifying all of the stations designed by the Metropolitan Railway's prolific engineer, John Fowler. The station building spanned over the east-west railway cutting at its northern end so that passengers could enter from Alfred Place West (Thurloe Street) to the north as well as Pelham Road (Pelham Street) to the south. Passengers accessed the platforms via a series of staircases from the station building above. Massive brick revetments lined the cutting in the same fine yellow-stock brick as the station building, changing to a more utilitarian red brick beyond the station's glazed, iron-framed roof. There are no images of the original southern revetment but we know from John Fowler's drawings that it was constructed without the characteristic angled, arched niches that survive today along the northern wall of the station cutting. This plainer construction may have been because the southern revetment underpinned the terrace and gardens of Pelham Road (Pelham Street) which were closer than the surviving terraces to the north on Alfred Place West (Thurloe Street).

To accommodate the railway, the western end of the south terrace on Alfred Place West had been demolished along with the mews behind: Alfred Place West Mews. Additionally, on Thurloe Square, the southernmost houses of the south-west terrace that extended into Pelham Place West and the five westernmost houses of the south terrace were demolished: the exact number of the former is not known. Most of the houses on Pelham Place North were completely demolished and the Thurloe Square bridge constructed in its place.



©Survey of London

Fig. 40: John Fowler's design for South Kensington Underground Station

A.4.2 Enlargement by the District Railway, 1871

The two railway companies shared the same designing engineer and several board members with the expectation that the two would merge into the main Metropolitan Railway soon after opening. This was not to be, however, as the two companies began to regard each other with increasing hostility. In 1869, the District built their own line west of South Kensington to the shared West Brompton Station (today's Gloucester Road) running westwards in direct competition with the Metropolitan Railway. The District's plan was ambitious, seeking to extend through West Brompton to meet the separate network of the existing West London Extension Joint Railway. This would allow the District to run trains from the City to much of the west of London without needing to change onto the Metropolitan's trains. This enraged the Metropolitan Railway - a situation that came to a head when the District built the 'Cromwell Curve', built without parliamentary approval, linking West Brompton directly to High Street Kensington. This alternative link meant that northbound passengers were no longer obliged to travel to South Kensington and change onto the Metropolitan Line. In response, the Metropolitan Railway refused to continue to share their lines and resources leaving the operation of jointly owned South Kensington Underground Station in potential difficulty.

To overcome this, the District Railway, with remarkable confidence, simply demolished half of South Kensington's railway cutting, only three years after it was built. They built their own set of tracks and sidings and a new glazed roof over them resulting in a double roof. Due to the need to rebuild the pavement of Pelham Road (Pelham Street), the roof was elliptical, and rested not on the revetment as it did to the north, but on cast iron columns. The houses of Pelham Street were demolished and the bridge extended. The enlarged station cutting, also designed by John Fowler, who remained the Designing Engineer for both companies, was in operation remarkably swiftly by 1871. The station building remained unchanged with the cutting widened underneath it.



Fig. 41: The southern train shed, c.1900 - Note the cast iron columns which survive today



Sir John Fowler, 1st Baronet, KCMG, LLD (15 July 1817 – 20 November 1898)

Born in Wadsley, South Yorkshire in 1817, Fowler was appointed as chief engineer to a new railway project, the London Metropolitan Railway in 1863. Fowler was instrumental in the design and construction of many of the world's early railways as well as the first underground railway, of which South Kensington is one of the earliest stations.

This railway was to cross the densely populated centre of London and Fowler proposed a technologically innovative approach using 'cut and cover' tunnelling to place the railway underground, resulting in the world's first underground railway. Fowler would go on to design railways and bridges across the world including the first railway bridge over the Thames (Grosvenor Bridge) and more famously, the Forth Railway Bridge with Benjamin Baker, for which he was made a baronet and won the Poncelet Prize from the French Academy of Sciences. He was also elected the youngest president of the Institute of Civil Engineering.

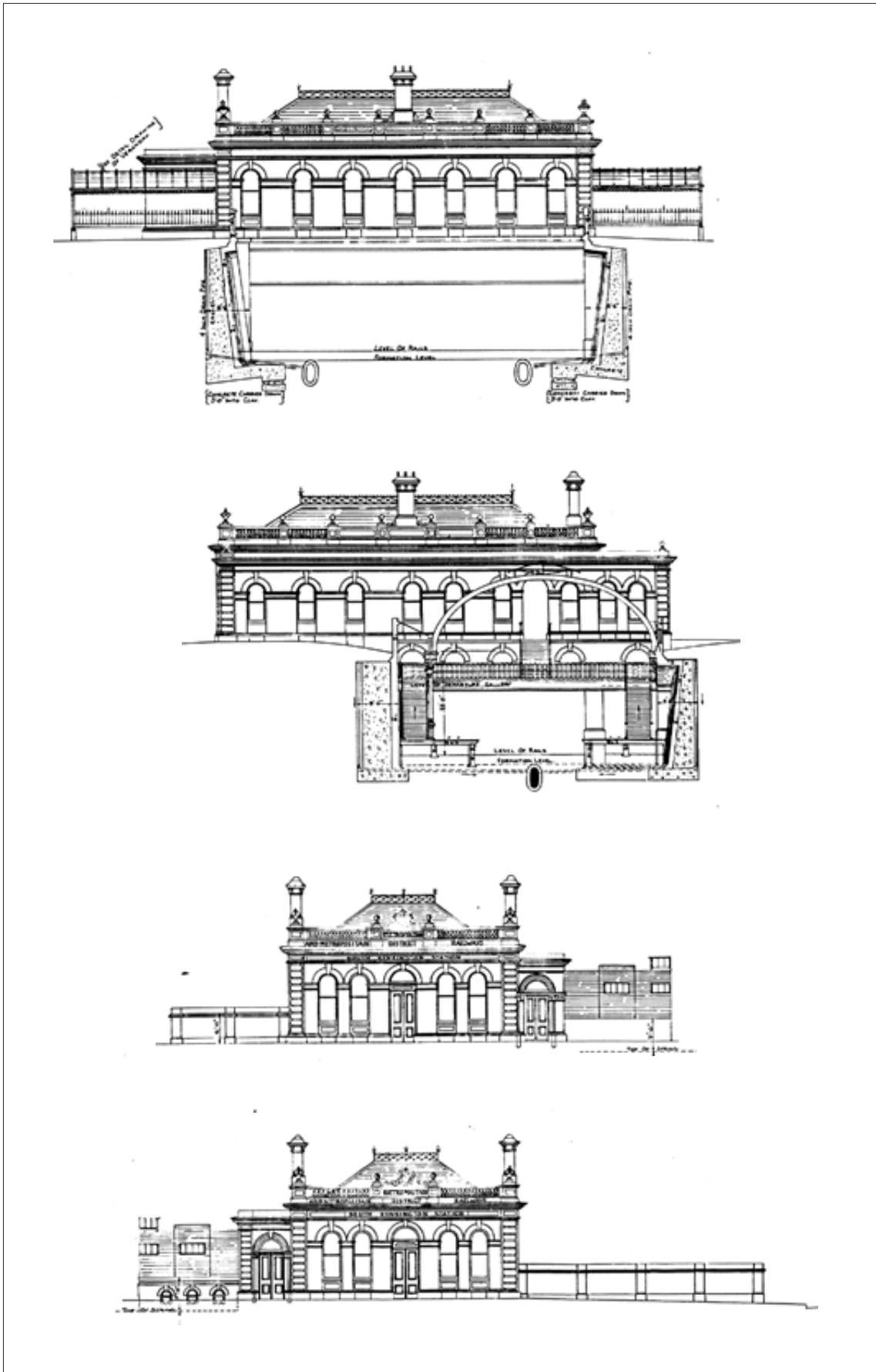


Fig. 42: John Fowler's original station building, 1868

A.4.3 Infilling around the station 1880s

In 1867, the 1851 Exhibition commissioners extended Exhibition Road south to Alfred Place West, demolishing the central houses of terraces on both Thurloe Place West (Thurloe Place) and Alfred Place West (Thurloe Street), but they did not buy the terrace of houses immediately south of the extended road, the logical place for a station entrance.

The Metropolitan Railway was not obliged to sell back land it had compulsorily purchased to the original owners and given that Exhibition Road had not been further extended as the 1880s approached, sold off the remaining plots of land left over from construction of the railway to speculative builders. In 1880, the Metropolitan sold the work site alongside the station on Alfred Place West (Thurloe Street) and a small plot of land to the east at the corner of Thurloe Square, to a builder named John Whittlesea.

Nos. 20-34 Thurloe Street

On Alfred Place West (Thurloe Street), Whittlesea built a terrace of shops and flats in the safe if increasingly outdated Italianate style. The building had flats above, accessed from shared entrances on the street. By 1882 the shops were occupied by a selection of commonplace trades including a bric-a-brac dealer, a glass manufacturer, a baker, a furrier, a tailor, a jeweller, a florist and a dairy. Unlike the polite terrace of houses that it replaced, the building was constructed without gardens, instead backing onto the railway cutting extending back to the railway cutting and was built with more financially modest occupants in mind.

No. 52 Thurloe Square

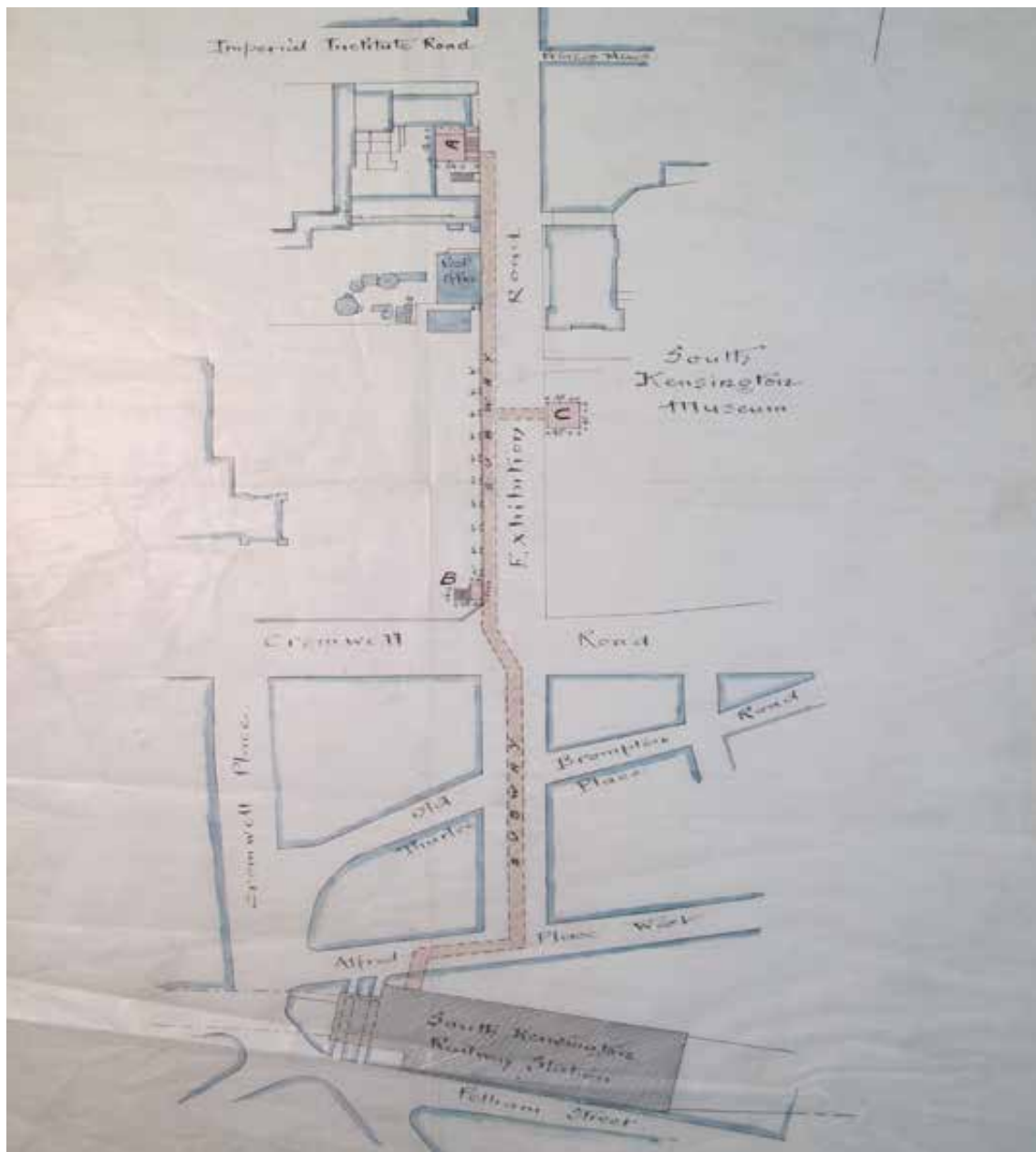
On the small parcel of land between the surviving end of the terrace on Thurloe Square and the new bridge across the tracks, John Whittlesea commissioned an architect; A. Tinker, who designed a house in the increasingly popular Queen Anne Revival style which survives today as No.52 Thurloe Square. Today, the house is Grade II listed.

No. 5 Thurloe Square – ‘The Thin House’

By the 1880s, the wider areas of Kensington and Chelsea were becoming associated with prominent and successful artists with many prominent and successful artists commissioning bespoke studio houses. Capitalising on this as an opportunity, many local developers built speculative artists’ studios, often combining a studio with living accommodation and of a lesser quality of design. The narrow plot on Thurloe Square that formerly supported Nos. 1-5 Thurloe Square was redeveloped as such a block of artist’s studio flats in 1887, complete with the large windows typical of such buildings.

A.4.4 The Subway

In 1885, encouraged by the potential revenue of the exhibition grounds to the north, the District Railway built a pedestrian subway underneath Exhibition Road from their station to the southernmost point of the Royal Horticultural Society's covered arcade, some 433m to the north. The subway was of jack-arch construction with an innovative poured floor. It was lit with new electric lighting and was accessed for a fee, providing visitors with direct underground access to the exhibition grounds where they could continue their journey to the Royal Albert Hall above ground, under cover of the colonnaded walkways of the gardens. Entrances to the new museums were also to be provided. The venture was ill-timed however, with the financially unsuccessful gardens closing just a year later in 1886. With the removal of the garden colonnades, the subway provided weather-proof access only half-way to the Royal Albert Hall and, as a long and unrelieved space, proved unpopular with paying customers. The subway was retained by the District Railway with only occasional use until 1906, when it was opened to the public free of charge as part of the station modernising works (see Fig. 43 below).



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Fig. 43: Plan of the subway, 1901

A.4.5 Electrification and rebuilding, 1906-1907

The new century brought the opening of modern electric railways including the Central Railway (today's Central Line) in 1900 connecting the City with West London. This severely affected the profits of both the District and Metropolitan Lines. The District began to work on innovative deep-level tunnels for an underground railway between Earl's Court Station and the City, funded by an American financier Charles Yerkes. Yerkes was investing in a series of bankrupted and stalled projects for various different electric underground railways across London and was prepared to finance the deep-level District Railway as well. At the same time, a newly formed company, the Brompton & Piccadilly Railway Company, gained parliamentary permission for a deep-level line from South Kensington to Piccadilly (today's Piccadilly Line). The District Railway prudently bought this rival enterprise and abandoned its earlier plans, with only the deep-level tunnels at South Kensington already built. Charles Yerkes in turn bought the District Railway (and its permission for the new underground railway) in 1902 and, amalgamating it with his other projects, formed a new power, literally and figuratively, in London's underground railway history, the United Electric Railways Company of London (UERL). The UERL became known by its subsequent brand 'The Underground'.

Under the auspices of the UERL, the glazed roofs of the District stations (including the shared station at South Kensington) were removed to allow for overhead electrification. The UERL rapidly built its new deep-level line and added a new station building to South Kensington to access it. As with the other stations on the new Piccadilly line, this was designed by the UERL architect Leslie Green, with striking oxblood faience cladding on an innovative steel-framed structure. As with Green's other similar stations, the small, two-storey building housed lift shafts which enabled access to the deep-level platforms. As there was only limited space available over the existing station cutting, the lift shafts were built within the main body of the building where Green typically placed the ticket halls. As a result, South Kensington was built with the entrances positioned, unusually, on either side of the main building. He also designed an entrance through to the District (and Metropolitan's) ticket hall which was still being redeveloped when the 'Piccadilly' entrance became operational in 1906.



Fig. 44: The Pelham Street station elevation by 1890s

In combination with the new electrification of their lines and the arrival of the 'Piccadilly' line, the Metropolitan and District Railways (the latter now owned by the UERL) revamped their shared station in an attempt to reinforce a sense of its modernity befitting the new century. The station building was completely replanned. The District's architect, George Sherrin, demolished the Victorian station but for its foundations and its western wall. Above these, Sherrin designed an arcade of shops linking Thurloe Street with Pelham Street reflecting the increasingly popular idea of a station being a destination as well as simply a transport building. This was furnished with a wrought-iron rooflight and decorative wrought iron scrollwork on both entrances signalling both the Metropolitan and District Railways. To reduce the series of old-fashioned steps and galleries down to the platforms, typical of an outmoded Victorian station, Sherrin included a spacious, top-lit ticket hall at a lower level than the arcade with single flights of steps leading down to the platforms from this intermediate level only. This intermediate level ticket office also included access to the Victorian subway towards the museums to the north and access directly into Leslie Green's building for interchange to the Piccadilly line. At platform level, the loss of the trainshed roof was overcome by the addition of cast-iron platform canopies with wooden shingled roofs and daggerboarding.

Sherrin's station building was completed in 1907, when South Kensington Underground Station reopened as a fully electric underground railway station, which predominantly survives today if modified in places.

In advance of the electrification of the lines, Leslie Green also designed an electricity sub-station for which the two surviving, Basevi-designed end of terrace houses on the Thurloe Square bridge were demolished. This red brick and cream stone banded building occupies the eastern corner of Thurloe Square bridge and Pelham Street. Green's more ambitious designs for the building were not completed with only the necessary, ground-floor level finished. Later, in the 1920s, the subsequent UERL architect Stanley Heaps would add two more floors in Neo-Georgian red brick with bow windows in yellow stone to provide a dining club for company staff. This building survives today, and is unlisted.



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Fig. 45: The houses on Thurloe Square bridge demolished to make way for the sub-station

A.4.6 Infilling around the Bullnose and Pelham Street, 1916

The Bullnose Shops

As part of the station redevelopment, provision was made to lay steels across the track to the west of the new station building to allow it to be developed. This area became known as the 'Bullnose' due to its rounded shape. This development was not completed at the same time as the station however and the shops were separately built out over the next few years, completed by 1916. The units are of different sizes, suggesting they were not designed or built as a single development. Photographs from the 1970s show some of the units still retaining curved shop frontages similar to the replica shopfront adjacent to the Thurloe Street entrance to the arcade.

The Bullnose shops were not fully built up to the western wall of Sherrin's arcade but instead left an area open to the tracks between the western wall of the arcade and the rear curve of the Bullnose shops. The opening is generally, but erroneously, referred to as a steam vent, although it is more accurately an area left over from the piecemeal development of the Bullnose.

Pelham Street shops

At the same time as the development of the Bullnose, a terrace of shops was built along Pelham Street (renamed about this time). These small, two-storey shops were built over and onto the cast-iron columns that had previously supported the cast-iron roof of the station, and in doing so provided shelter for the southernmost platform. The rear elevations included windows and, in some cases, oriel window projections, over the station cutting and were highly visible from the platforms.



© TfL

Fig. 46: The Pelham Street shops c.1960

A.4.7 The twentieth-century station

The underground railway operators in South Kensington were amalgamated in 1933 when the UERL merged with the Metropolitan Railway to form the forerunner of today's Transport for London: the London Passenger Transport Board (also known as London Transport). The three railways were renamed by the names they had long been informally known by: the District, Piccadilly and Metropolitan Lines. That part of the Metropolitan that was referred to as the Circle would eventually be formally named the Circle Line in 1977.

The four Victorian platforms underwent modifications in the mid-twentieth century. The 'reversing track' separating the central platforms was disconnected from the active lines in 1957 and in 1966 it was infilled to make the single, wide island platform in use today with a central staircase installed. The ticket hall was remodelled and in 1967, the northernmost platform serving eastbound traffic was closed and the tracks and passenger access stairs were removed.

The southernmost platform was decommissioned and removed in 1973 to allow escalators to be built to serve the Piccadilly Line. The escalator housing projected upwards into the space previously occupied by the westernmost wing of Leslie Green's oxblood façade, which was demolished to accommodate it. The shops along Pelham Street were also demolished in their entirety, anecdotally to make way for a hotel scheme that was never implemented. The cast iron steelwork and columns beneath was retained however. A further alteration to the ticket hall was made in 1987, when the building was extended over the former northern platform. Within Leslie Green's 1906 building nothing remains of the original fabric except a handrail. Very little of the internal furnishings remain in Sherrin's main ticket hall other than the lantern skylight and the somewhat compromised proportions of the top-lit ticket hall. The arcade also retains its lantern and shop units although these mostly suffered insensitive alterations.

A.4.8 The twenty-first century station

South Kensington Underground Station is of the greatest importance when designing new development to sit over and around the station and the listed structures within its cutting. Only the sub-surface revetments, cast iron columns and some vestigial elements of ticket hall: a wall and foundations, survive of the Victorian station. Today's station is predominantly that built by Sherrin with the arcade, the linked ticket hall and the platform canopies all surviving. The ticket hall and platforms have been extended and remodelled with escalators installed to the Piccadilly Line and a single staircase providing access to the single central platform. Leslie Green's building provides back-of-house accommodation for TfL staff with the stairs to the arcade or the Victorian subway now providing the only exits.

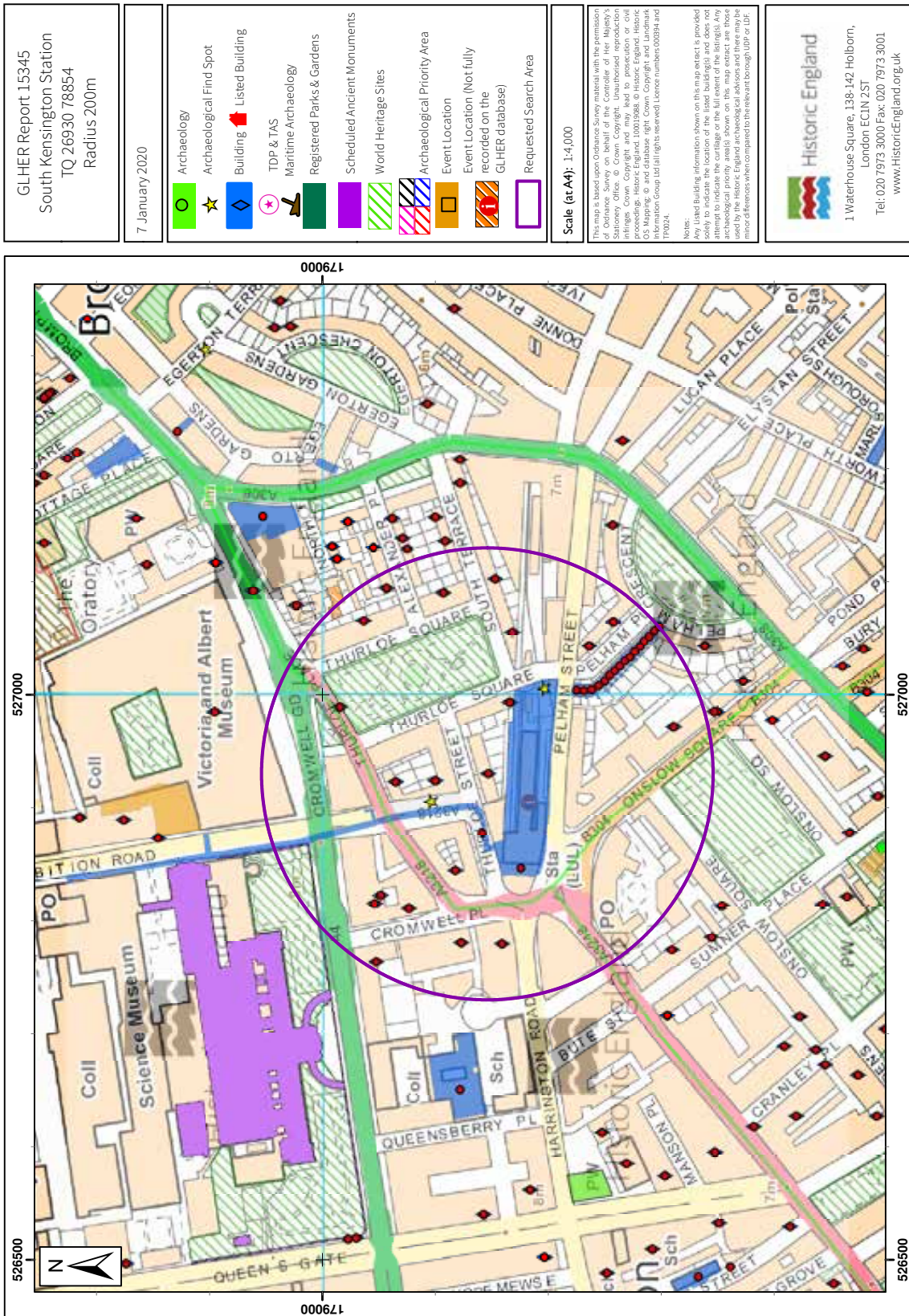
The ticket hall is frequently severely congested, with the single staircases and adjacent escalators forming a bottleneck on the paid side of the ticket gates and the three exits via staircases often causing customers to pause on the unpaid side of the ticket gates. With this confusing arrangement met by so many overseas visitors to South Kensington as well as groups of school children and families with prams and pushchairs, the environment is one of TfL's most congested and least satisfactory arrival experiences, a situation not improved in peak periods.

In 2017, TfL restored and refurbished the glass lantern lighting Sherrin's arcade. Two shops remain in the original style but the majority of shop units have been insensitively altered with modern shopfronts. The approved enlargement of the ticket hall by the architect's Weston Williamson, included reorganisation of the existing layout to better respond to Sherrin's original design and provide clarity for arriving visitors; a reinstatement of the northernmost track to alleviate pressure on the central platform and a new contemporary platform canopy and escape stair to be installed within the cutting and refurbishment of the ticket hall lantern. To date, this work has not yet been carried out.



Fig. 47: The listed arcade

Appendix B: HER



Historic England

1 Waterhouse Square, 138-142 Holborn,
London EC1N 2ST
Tel: 020 7973 3000 Fax: 020 7973 3001
www.HistoricEngland.org.uk

Appendix C: Planning policy

C.1 Planning policy

C.1.1 National legislation and policy

Planning (Listed Building & Conservation Areas) Act 1990 and Planning Act 1990 (As Amended)

The overarching legislation governing the consideration of applications for planning consent that affect heritage assets is contained in the Planning (Listed Buildings and Conservation) Areas Act 1990.

Sections 16(2) and **66(1)** of the Act require local planning authorities, in considering whether to grant listed building consent, to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest which it possesses.

National Planning Policy Framework (NPPF) (2019)

The NPPF was adopted in February 2019. Section 16, entitled *Conserving and Enhancing the Historic Environment*, contains guidance on heritage assets, which include listed buildings and conservation areas. The following paragraphs 128-137 are relevant to the present application:

Paragraph 189 requires an applicant to give a summary of significance of the building or area affected, proportionate to its importance. This heritage statement provides that information at an appropriate level.

Paragraph 190 advises local authorities to take account of that significance in assessing proposals to avoid or minimise conflict between the proposals and conservation of the asset.

Paragraph 192 emphasises the desirability of sustaining and enhancing the significance of individual assets and wider, local distinctiveness, and the desirability of viable and fitting uses for a building being found or continued.

Paragraph 196 states: Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

Additional guidance to help local authorities implement NPPF is set out in:

the Planning Practice Guidance on the government's website which provides practical advice on applying the NPPF to the planning process and guidance on interpreting the language of the NPPF.

the Good Practice Advice in Planning Note 2 entitled 'Managing Significance in Decision-Taking in the Historic Environment'. This is the most relevant to this application of a number of guidance documents by Historic England.

C.1.2 Regional policy

London Plan (2016)

In July 2011, the Mayor published an updated spatial strategy for London, the London Plan. Subsequent amendments to this plan include: *Early Minor Alterations*, to bring the 2011 London Plan up to date with changes to government policy; *Revised Early Minor Alterations* (2012); the *Further Alterations to the London Plan* (2015) which was published as the updated 2015 London Plan in March 2015; and the *Minor Alterations* (MALP), which came into effect on 1 October 2015.

Policy 7.8: Heritage assets and archaeology states:

A) London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

For planning decisions, it states:

C) Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

The New London Plan, due to be adopted in autumn 2019, is a material consideration in planning decisions. Policy HC1 of the draft, 'Heritage conservation and growth', includes:

(D) Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets' significance and appreciation within their surroundings [...]

C.1.3 Local policy

RBKC's Consolidated Local Plan (2015)

In addition to national and regional policies, the Royal Borough of Kensington and Chelsea (RBKC) have adopted local policies that are relevant for consultation. Local policies relating to heritage are contained in the borough's Consolidated Local Plan which was adopted in 2015. The Local Plan is currently in the process of a partial review. Relevant policies in the existing Consolidated Local Plan are CP 11, CL1, CL2, CL3, CL4 and CL7.

Policy CP 11 relates specifically to Kensington High Street: '[t]he Council will ensure the continued success of the High Street as a high quality shopping street serving residents, workers and visitors by paying close regard to the need to enhance the character of the area, support existing retail niches, attract new trip generating uses and ensure it is inclusive for all'.

Policy CL1 concerns context and character and requires that new developments in the borough 'respect the existing context, character and appearance, taking opportunities available to improve the quality and character of buildings and the area'.

Policy CL2 specifies the need for high quality design, requiring new developments to be 'locally distinctive' and to respond to the local character of their surroundings.

Policy CL3 concerns the borough's conservation areas and historic spaces. CL3c states that the council will resist substantial demolition in conservation areas unless it can be demonstrated that:

- i. in the case of substantial harm or loss to the significance of a heritage asset it is necessary to achieve substantial public benefits that outweigh that harm or loss;*
- ii. in the case of less than substantial harm to the significance of a heritage asset, that the public benefits, including securing the optimum viable use, outweigh that harm;*
- iii. the building or part of the building or structure makes no positive contribution to the character or appearance of the area*

C.1.4 Local guidance

RBKC's Kensington Conservation Area Proposals Statement (1995)

This document sets out recommended proposals for the preservation and enhancement of Kensington Conservation Area. Nos. 100–106 are discussed on pages 47 and 48.

RBKC's Shopfront Design Guidelines Supplementary Planning Document (2011)

This document offers advice on the design of shopfronts across the borough, both historic and modern. It states that new designs 'should not draw attention away from, or dominate, the streetscene and existing buildings' and that 'proportions, materials and details should maintain the rhythm, character and hierarchy of existing buildings along the street' (paragraph 3.1.1(a)). Shopfronts in conservation areas will need to demonstrate an understanding of their impact on the character and appearance of the wider conservation area (paragraph 3.2.5).

RBKC's Thurloe and Smith's Charity Conservation Area Appraisal (2017)

This document defines the character and appearance of the Thurloe and Smith's Charity Conservation Area as well as positive features which should be conserved and negative features which represent opportunities for enhancement.

Alan Baxter

Prepared by Alice Eggeling

Reviewed by John Willans

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Registered office: 75 Cowcross Street, London, EC1M 6EL.

tel 020 7250 1555

email aba@alanbaxter.co.uk

web alanbaxter.co.uk

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